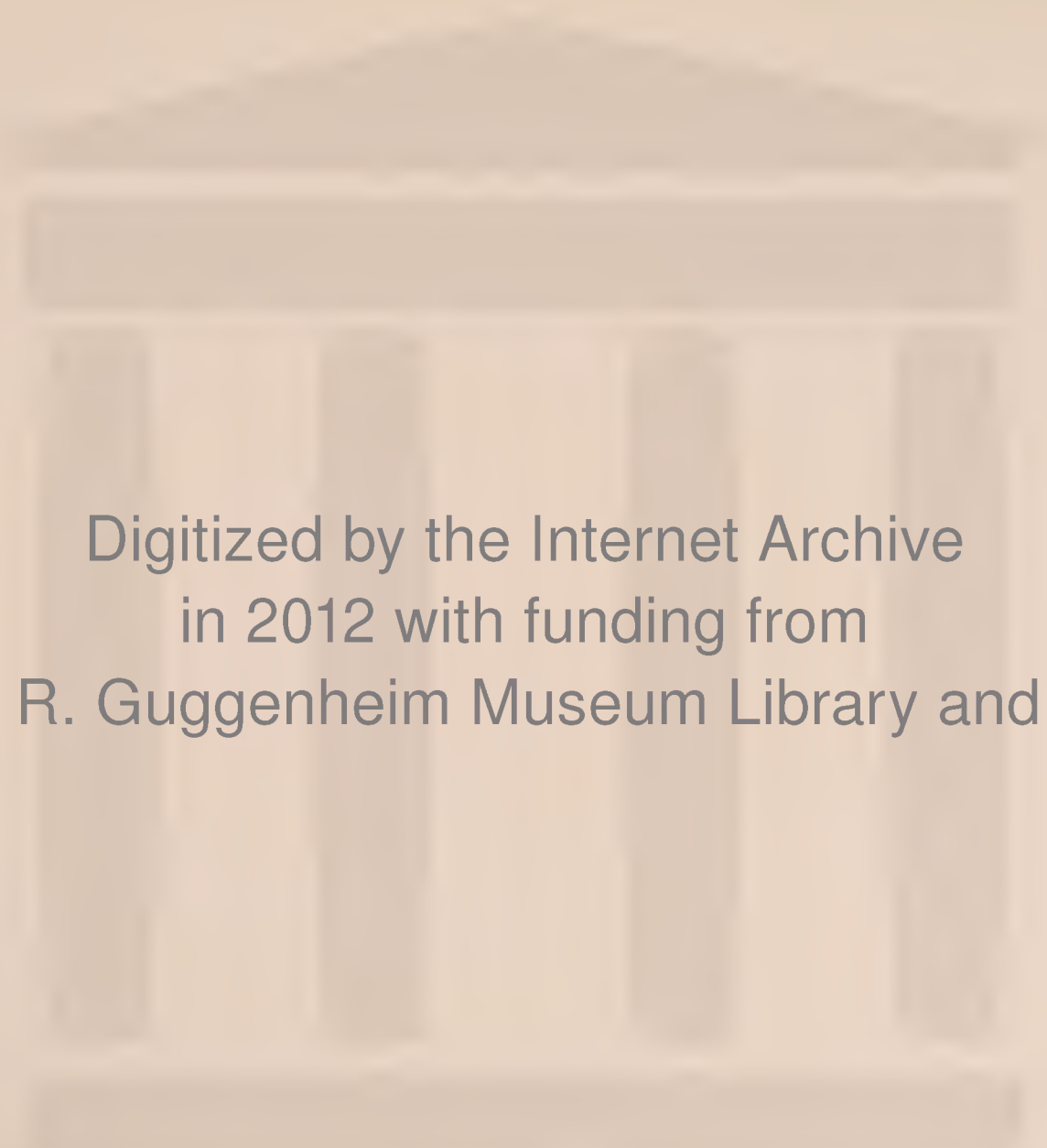


Kenneth Noland:  
A Retrospective

# Noland





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## Addenda

*The following works in the checklist are not included in the exhibition:*

cat. nos. 7-9, 27, 30, 42, 44, 58, 63, 66, 67, 70, 71, 74, 75, 80-85, 90, 94-96, 101, 103, 104, 107, 116, 117, 122

*The following works have been added to the exhibition:*

*Annual.* 1966

Acrylic on canvas, 35 x 121¼"

Private Collection

*Untitled.* 1969

Acrylic on canvas, 9 x 96"

Collection of the artist

*Flare.* 1976

Acrylic on canvas, 65¼ x 89¼"

Collection of the artist

*Moon Ray.* 1976

Acrylic on canvas, 63¼ x 84¾"

Collection of the artist

*Vault.* 1976

Acrylic on canvas, 65¾" x 82¾"

Collection of the artist

cat. no. 56 should read *Shade.* 1966

# Kenneth Noland: A Retrospective

by Diane Waldman

This project is supported by a grant from the National Endowment for the Arts  
in Washington, D.C., a Federal Agency.

The Solomon R. Guggenheim Museum, New York



Noland, 1976

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Noland and Caro with Olitski sculpture, South Shaftsbury, 1965



Olitski and Noland, South Shaftsbury, 1965

Few contemporary artists have drawn as deeply as Kenneth Noland from a great variety of sources or translated such a wealth of material into a more independent and personal expression, as is so cogently argued in Diane Waldman's text in this catalogue. His teachers, Albers and Bolotowsky, older masters like Cézanne, Picasso, Mondrian, and more directly Klee and Matisse, the seminal intermediary figure of Pollock, as well as his friends and colleagues Frankenthaler, Morris Louis, David Smith and Caro, served Noland in his search for forms and images that ultimately became uniquely and unmistakably his own. Noland developed his mature work in separate series, each possessed of a conspicuous identity: the concentric circles, cat's-eyes, chevrons, diamonds, stripes, plaids, and his most recent shaped canvases. Paradoxically, such a self-imposed restriction to a number of basic themes creates an unexpected wealth of imagery in Noland's case.

Despite the clarity of his imagery and the sensuous appeal of his surfaces, Kenneth Noland's work is not easily comprehended. The selection of paintings, the structuring of the exhibition and the interpretation of Noland's oeuvre in a catalogue essay therefore could be undertaken only by one as qualified as Diane Waldman, the Guggenheim Museum's Curator of Exhibitions. Mrs. Waldman worked closely with the artist and derived great benefit from his wisdom, kindness and intelligence and enthusiastic collaboration. The responsibility inherent in the mounting of an artist's first major retrospective in a New York show posed complex problems for the Guggenheim's administration as well as for its curatorial and technical departments. These tasks were dis-

charged with competence and skill. Orrin Riley, Saul Fuerstein and Cherie Summers were most directly involved in the technical and preparatory aspects of the exhibition and are therefore entitled to our special gratitude. Particular thanks are due to Mrs. Waldman's assistant Clair Zamoiski, who aided in all stages of the exhibition, and Carol Fuerstein, who edited the catalogue and worked on all phases of documentation for the publication.

On Mrs. Waldman's behalf I would like to thank, in addition to those cited above, the family and friends of the artist, among them Neil and Harry Noland, Anthony Caro, Clement Greenberg, Michael Steiner, Jim Wolfe and Willard Boepple, whose enthusiasm has been invaluable. Mrs. Waldman also wishes to acknowledge the following galleries and individuals: André Emmerich Gallery, New York and Zürich; David Mirvish Gallery, Toronto; Waddington and Tooth Galleries Limited, London; Kasmin Limited, London; Leo Castelli Gallery, New York; Galerie Wentzel, Hamburg; Blum/Helman Gallery, New York; Lawrence Rubin of M. Knoedler and Co., New York; Nicholas Wilder Gallery, Los Angeles; John Berggruen, San Francisco; Robert Murdock; Charles Cowles and Kenworth Moffett. Mrs. Waldman is particularly grateful to Martha Baer of Acquavella Contemporary Art, who arranged her first meeting with the artist in 1971.

The Kenneth Noland retrospective could not have taken place without the full cooperation of lenders in this country and abroad or without the greatly valued financial support of the National Endowment for the Arts in Washington, D.C. It is due also to the forbearance of the former and the generous aid of the latter that a major portion of the exhibi-

tion will travel to the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, and the Corcoran Gallery of Art, both in Washington, D.C., as well as other institutions for which a schedule has not yet been determined.

To all those mentioned, to the lenders who are listed separately and to Kenneth Noland himself, I herewith extend the Guggenheim Museum's sincerest thanks.

*Thomas M. Messer*, Director  
The Solomon R. Guggenheim Museum





Harry Noland, Sr., far left, c. 1921



Kenneth Noland, right, in Egypt, 1944

# Kenneth Noland

by Diane Waldman

The third of four sons, Kenneth Noland was born on April 10, 1924, in Asheville, North Carolina. On his father's side, the family had settled in North Carolina a few generations before, while his mother's family, Elkins, had originally come from West Virginia. Asheville, with a population of approximately 50,000 people, was both a rural mountain town and a resort. It harbored fashionable spas and sanitariums; particularly notable among the latter was one in which Zelda Fitzgerald was treated. The narrowness and complacency of ordinary rural life was offset by these institutions which, incidentally, were a source of support for the middle class, to which Noland's family belonged. Noland considers himself fortunate to have grown up in a town in the South that was at once primitive and sophisticated.

His grandfather's business was the model for the funeral home of Horse Hines in Thomas Wolfe's *Look Homeward Angel*. Although neither his mother or father went to college, members of his father's family did. His grandfather on his mother's side was a blacksmith who could make anything—violins, watches as well as the wrought iron objects he produced for a living.

At a very early age, all of the Noland children were exposed to art by their mother, an amateur musician who played the piano, and father, a Sunday painter of landscapes and still-lives who had studied with a woman artist who was an Impressionist. When Noland was thirteen or fourteen, he was taken by his father to the National Gallery in Washington and he remembers being impressed with Monet. His father allowed him to use his professional artist's materials, a rare opportunity for a child. He still retains a vivid impression of the sense

of materials and the materiality of paint he experienced at the time. Next to his father, the most important influence on the artist in his early teens was his brother Harry, four years his elder, who introduced him to both jazz and literature. Harry, regarded by Kenneth as the real intellectual in the family, had been a photographer in high school, taught during World War II and received his M.A. at the American University in Washington, D.C. The youngest brother, Neil, is a sculptor who often assists Kenneth with many facets of his work.

In 1942, at the age of eighteen, Noland was drafted into the army and elected to serve in the Air Force as a glider pilot and cryptographer. His decision to join the Air Force was prompted, in part, by the example of his father who had been an "early bird," one of the first one hundred or so who learned to fly (fig.). As children, Kenneth Noland and his brothers had ridden in these early planes, and the romanticism he attached to flying from the days of these youthful adventures attracted him to the Air Force. Although Noland spent most of his time in the Air Force in the United States, in flyers' pools at numerous air bases, toward the end of the War he was stationed in Egypt and Turkey (fig.).

After the War Noland returned to Asheville. He had decided to attend art school and had heard from his brother Harry about Black Mountain College, in Black Mountain, North Carolina, which was only twenty miles from Asheville. Kenneth, together with his brothers Harry and Neil, attended Black Mountain on the G.I. Bill.

Josef Albers, head of the Art Department at Black Mountain, was the school's driving force. When he arrived at Black Mountain in

1933, direct from the Bauhaus, Albers brought with him an encyclopedic view of twentieth-century art that had not before been available to even the most avant-garde artists in America. Only Hans Hofmann, who had opened his own school in New York in 1933, had a first-hand experience of the vast range of European modernism that rivaled Albers' own knowledge. At Black Mountain Albers continued to advocate the pedagogical approach of the Bauhaus curriculum. Black Mountain became the fulcrum of avant-garde activities in America and included among its faculty such singular and diverse personalities as Willem de Kooning, Robert Motherwell, Jack Tworkov, Buckminster Fuller, Clement Greenberg and John Cage.

Albers was on sabbatical when Noland arrived in 1946, but he did study with him for one semester in 1947. Noland became familiar with Albers' color theories and Bauhaus principles in general but ultimately rejected them as too rigid and "scientific." During his two years, 1946-48, at Black Mountain Noland studied primarily with Ilya Bolotowsky, whom he credits as being his most important teacher there. Noland says "Bolotowsky took us back to Impressionism when we were all beginners and through Cubism into neo-plastic art and Surrealism."<sup>1</sup> Bolotowsky, although involved with many concerns similar to Albers' appeared to Noland to be more open, more a humanist than Albers. Yet despite Albers' absence during most of Noland's stay at Black Mountain and the fact that Noland took exception to his doctrinaire teaching, it is undeniable that Albers' influence was all pervasive at the school and surely left its mark on Noland.



Noland, *Untitled*, 1947.  
Collection Harry and Christa Noland

At Black Mountain Noland was primarily interested in pure abstraction. He has described his work of the period to be abstract neo-plastic painting of a "Mondrian-Bauhaus" orientation as filtered through the influence of Bolotowsky and Albers. See, for example, *Untitled*, 1947 (fig.). But it was Bolotowsky, rather than Albers, who introduced Noland to the expressive possibilities of color. Noland has since described Bolotowsky as "... coming out of Mondrian ... painted in color."

Mondrian's influence was undoubtedly conveyed by Bolotowsky, who, as a charter mem-

ber of the New York based American Abstract Artists, a group founded in 1936 and oriented towards geometric abstraction, was in touch with Mondrian and sympathetic to the artist's theories. Robert Motherwell speaks of Mondrian's: "formulation of color relations arising from a division of space. He uses color and space to communicate feeling... a definite and specific and concrete poetry breaks through his bars. . . ."<sup>2</sup> To Mondrian, the function of the artist was to express the felt quality of reality without referring to the natural forms of the outside world. As Mondrian said:



*What captivated us at first does not hold us afterwards. If one has loved the surface of things for a long time, one will finally look for something more. This "more," however, is already present in the surface one wants to go beyond. Through the surface one sees the inner side of things; it is as we regard the surface that the inward image takes shape in our souls. This is the image we are to represent. For the natural surface of things is beautiful, but the imitation of this surface is lifeless. Things give us everything, their representations give us nothing.<sup>3</sup>*

Noland's mature works owe much to Mondrian in their classic purity, chromatic breakdown of space and the optical effects of forms which seem to advance and retreat while simultaneously occupying a single plane. But the differences between the two artists are as apparent as their similarities. In his concentric circle paintings, Noland, unlike Mondrian, conveys a physical sense of space with expressive brushwork, staining, overlapping edges and the illusion of diminishing forms created by concentric bands of color. Noland's concentric circles more closely resemble Albers' concentric squares (fig.) than they do Mondrian's paintings in their symmetrical organization and their juxtaposition of color. Too, Mondrian's restriction of color to white, black and the primaries and structuring of the entire surface with equal emphasis are antithetical to Noland's interests of this period. Rather, the identification of and emphasis upon the center of the canvas, effected by means of the circle, and an expressive and intuitive use of a wide range of color assume the greatest importance in this, Noland's first mature body of work. No-

land could best express his color sensibility with the circle: it was both a specific and a general form. Noland, again unlike Mondrian who limited himself to horizontals, verticals and straight edges, loves the irregular edge, the diagonal, the curve, the sphere, used singularly or combined. Mondrian structured asymmetrical compositions within symmetrical formats. Noland, however, is fundamentally concerned with symmetrical centered organization. Mondrian's paintings are about balanced asymmetry; Noland's are about symmetry and the center. Although Noland is by no means the purist that Mondrian was, the essential grid structure of Mondrian's art—the demarcation of the canvas with black bands which often stop short of the edge and create a sensation of movement in flat space—and the way color works within that structure became basic components in Noland's own work. Thus, the structural function of color became an integral part of Noland's painting, a concern which could have worked both to his advantage and disadvantage. By overemphasizing structure and sacrificing his inherent interest in color, Noland might evolve into a purely geometric painter, but by eschewing formal concerns and working exclusively with color he could also severely limit his art. Noland had to find his very personal and scrupulous equilibrium of structure and color.

The precepts of the Black Mountain program did not help him effect this synthesis. Nor did Surrealism, then the pre-eminent artistic movement in New York, seem to provide a solution. Surrealism, which had enormous impact on the first generation of the New York School of Abstract Expressionism when Albers was at Black Mountain, was of little interest in



Albers, *Homage to the Square: Apparition*, 1959. Collection The Solomon R. Guggenheim Museum, New York



North Carolina. The artists of the Bauhaus—Kandinsky, Klee, Schwitters and, of course, Albers himself—absorbed the students of Noland’s time. Only when John Cage and Merce Cunningham were in residence at Black Mountain, in the summer of 1948, did the Duchamp-oriented wing of Dada have any impact on the students there—and then it primarily effected the work of Robert Rauschenberg. (Rauschenberg, in turn, was later the major conduit of neo-Dada to the younger artists of the New York School.) Surrealism itself had little direct impact at Black Mountain. In New York, the Abstract Expressionists cultivated a language of signs and symbols which, in Jungian terms, were expressions of a “collective unconscious.” Such leading figures of the New York School as Gorky, Pollock, Rothko, Newman, Gottlieb and Still, among others, developed a body of primitive imagery which they believed had universal significance. They substituted these symbols for the Surrealists’ Freudian dream imagery. Gottlieb and Rothko, working closely together in the 1940’s, dedicated themselves to the development of mythic content in their paintings. Removed from their primitive context, however, the Abstract Expressionists’ symbols lost the connective tissue crucial to their original meaning and use; they became, instead, virtually abstract signs without mythic significance. It is interesting to speculate that the Abstract Expressionists actually were moved to introduce primitive forms for their formal rather than their mythical values. Indeed, after a relatively brief period of experimentation, all of the artists in question abandoned mythical signs for a virtually abstract imagery.

Like the Surrealists before them, the Abstract

Expressionists practiced automatism, a technique that encouraged the creation of chance and random or spontaneous images free from “thought’s control.” It was this method of improvisation that liberated artists like Jackson Pollock from the constraints of traditional painting. For Noland, however, the painterly possibilities of automatism which were later to prove attractive to him were remote at the time, and only later did the influence of Pollock’s automatism affect him directly. Removed from New York and uninterested in the literary and representational aspects of Surrealism, unaware of the historic breakthrough of the New York School, Noland turned to the one painter of the Bauhaus whose genius as a colorist, use of Cubism in an expressive yet still abstract manner and proto-Surreal fantasy images could capture his imagination—Paul Klee.

Like Mondrian, Klee had sought in abstraction a way of reaching beyond the surface of natural phenomena. As it was for Mondrian, geometry for Klee became the means by which he could reduce natural phenomena to a few fundamental elements—point, line, plane, solid, sphere—and reconcile these basic forms with a belief in a highly metaphysical truth. Klee rarely painted pure abstractions, however. Mondrian’s impassioned regard for the stringencies of a totally abstract system of horizontals and verticals was alien to Klee, for his work always remained rooted in nature. While Mondrian’s oeuvre is marked by a singularity of concept, Klee’s is exceptionally varied stylistically. Klee was a romantic and a mystic, and his work differs from the organized intellectual and literary programs of the Dadaists and Surrealists: his imagery springs from his own inner, very personal vision.

Color had a very special function for Klee: he used it not as the means of establishing spatial illusionism—as Albers did, for example—but to convey mood. Once Klee had discovered what the true meaning of color was for him, he noted in his diary on April 16, 1914:

*I now abandon work. It penetrates so deeply and so gently into me, I feel it and it gives me confidence in myself without effort. Color possesses me. I don't have to pursue it. It will possess me always, I know it. That is the meaning of this happy hour: Color and I are one. I am a painter.<sup>4</sup>*

Mondrian’s “concrete poetry” and Klee’s intuitive and magical sense of color were the basic influences on Noland’s painting of this time. But the metaphysics of Mondrian and Klee and the mythic content of the early Abstract Expressionists were alien to the sensibilities of Noland and other painters of his generation. Only somewhat later, when he was introduced to the work of Jackson Pollock, was Noland drawn to more active paint handling, a more visceral concern for the very process of making a painting that led to his own breakthrough.

In the Fall of 1948 Noland took advantage of the G.I. Bill to visit Paris “to find out more about art” and to study with the sculptor Ossip Zadkine, who had taught at Black Mountain College in 1945 before Noland was there. Zadkine was teaching at the *Académie de la Grande Chaumière* but also gave small private classes in his studio which Noland attended. Noland made sculpture in class but also rented rooms in a series of small pensions in Paris—in the Hôtel Stanislav, rue Stanislav, rue Fleurus, near Gertrude Stein, and rue d’Assas—where he lived and painted on his own, with Zadkine’s

criticism and advice. Noland thought that Zadkine, like Bolotowsky, was "... very committed to art and very idealistic about teaching and a very, very generous sympathetic man." Zadkine's strong Cubist orientation proved problematical to Noland, however, as it conflicted with the formal training in abstraction he had received at Black Mountain and was, even at this early stage in his development, antithetical to his innate sensibility.

In Paris Noland became friendly with a few artists, notably Arthur Secunda, who introduced him to William Rubin, then studying musicology, and Shinkichi Tajiri and Paul England, the latter also a student of Zadkine. England had been given a one-man exhibition at the Galerie Creuze and helped arrange Noland's own show there in the Spring of 1949. Although there were many other Americans in Paris on the G.I. Bill at that time—including Ellsworth Kelly, Jack Youngerman, Sam Francis, Jules Olitski and Paul Jenkins—Noland did not get to know them until well after his return to the States. Noland's exhibition at Creuze consisted of paintings done in Paris which continued to reflect the influence of Klee. Although Noland felt that public reaction to this show was essentially non-existent, in a review in the April 29, 1949 issue of the *International Herald Tribune*, "Art News in Paris," the critic John Devoüy noted the artist's strength as a colorist, citing his "... almost barbaric color arrangements combined with 'graffiti' suggesting animals, huts and/or cathedrals." Noland has stated that the show was important to him, even though it did not reach a wide audience, because it allowed him to see his pictures hung publicly in an exhibition space instead of in his studio.

In Paris Noland became aware of Matisse. Matisse's impact on Noland's early work, especially in the area of color, became as significant as that of Klee. As Noland has stated:

*I got onto Matisse when I was in Paris and realized that I was going to have to revise my thinking about how to go about making pictures. Up until that time . . . it was coming out of abstract art of the Bauhaus-Cubist kind, and I realized that I had to really learn how to paint. I think it has something to do very simply with how to use materials in a kind of hand way. The Cubist abstract way of painting was more like a process of pre-disposition, like you planned and you conceived it beforehand. To paint out of Matisse, or to use color, you had to learn how to use the materials.*

To organize an abstract painting, Noland believed that it was necessary to reject Cubist structure, which was essentially graphic and was based on light and dark and which even Mondrian had been unable to discard. His ambition was to transform a graphic structure into a color structure, with Matisse and Klee his masters. He was drawn to Miró's abstract forms, handling of materials and tactility. In an attempt to free himself from Bolotowsky, Albers and Mondrian, he painted some Picassoesque post-Cubist neo-classical figures and Matisse-like still-lives.

After a stay of only a year in Paris Noland was anxious to return to the States. Like most Americans in France at the time, he did not get much involved with French cultural life. He felt that the Americans, unlike the French art students, wanted to find out about European art without actually continuing in its tradition.

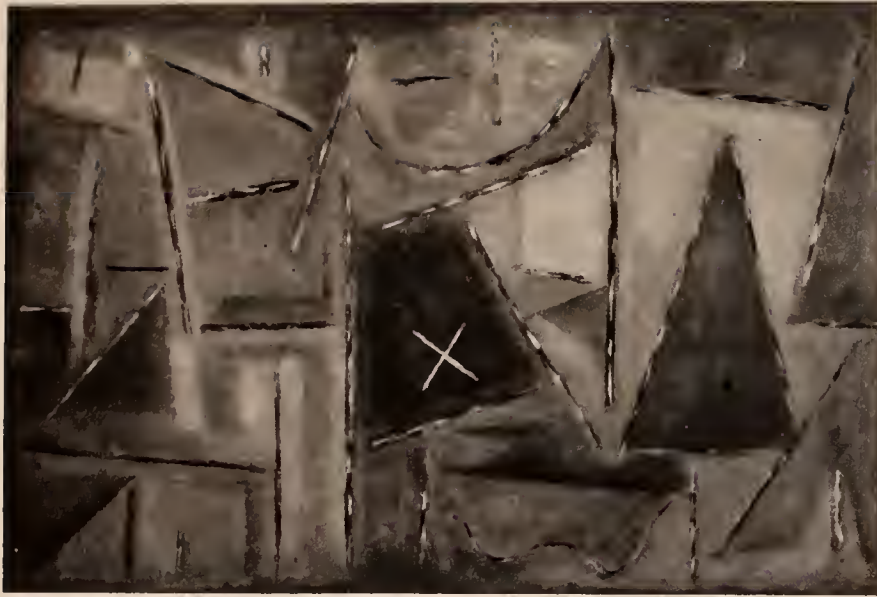
Moreover, many of the best European artists had been in the United States during the War. He thought that:

*There was no life really going on in art . . . I just had an idea that there was more going on in the United States. I wanted to get back to see what was going on over here . . . they knew about Picasso very much and about Matisse and Miró. But they knew nothing about Paul Klee or Mondrian. And over here we had known about Mondrian and Klee and assumed that they were of equal stature with the so-called French School of painting.*

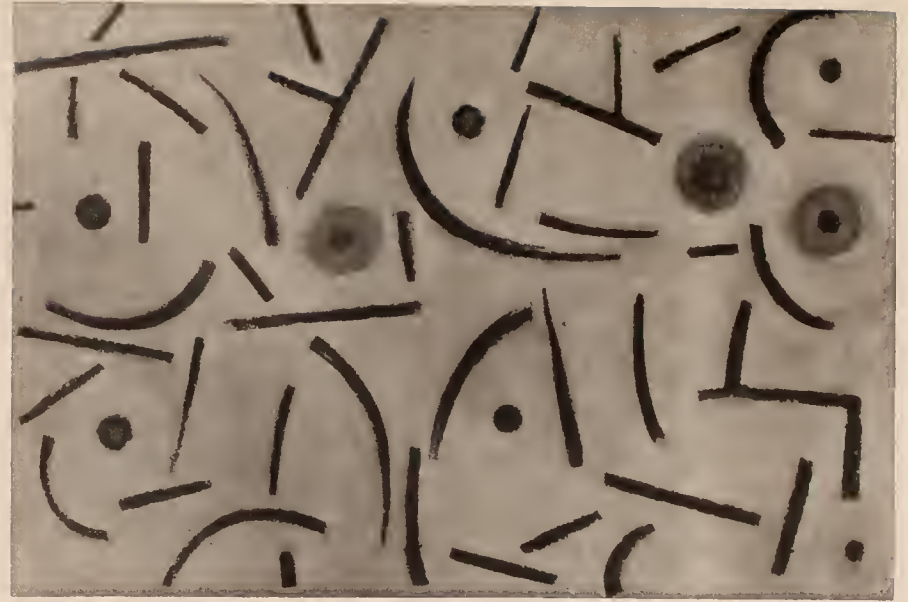
In any event, he felt that his exposure to abstraction at Black Mountain had prepared him for a more radical form of art than existed in Paris. He returned to the States in the summer of 1949 and moved to Washington, D.C., where his parents were living, and remained there until 1961.

In the Fall of 1949-50 he began to work at the Institute of Contemporary Arts, first as a student-teacher under the G.I. Bill and then full time, teaching painting and drawing. This job enabled him to support himself and to continue to paint. His teacher at the ICA was an Englishman, Robin Bond, who had taught at the A. S. Neil School at Summerhill and was influential in developing interest in art and art education in Washington. When Bond left the ICA, Noland took over his job. Noland was indebted to Bond for encouraging his interest in Klee and for introducing him to Reichian therapy. Noland remained in Reichian treatment for about nine years; he stresses the importance of this and subsequent therapy on his life and on the development of his work, for he feels strongly that art, no matter how abstract,





Noland, *In the Garden*, c. 1952. The Phillips Collection, Washington, D.C.



Noland, *Untitled*, 1951-52. Collection Harry and Christa Noland

reflects one's view and experience of life and people.

Noland's interest in Klee was reinforced by frequent visits to the Klee room at the Phillips Collection in Washington. And his painting of this period continued to reflect Klee's influence, which is especially evident in works like *In the Garden*, c. 1952 and *Untitled*, 1951-52 (figs.). The latter, in particular, is more than casually related to Klee's *Rolling Landscape*, 1938 (fig.). Noland's innate feeling for the circle and the center is noticeable in a Klee-like painting such as *Untitled*, 1950 (fig.). Klee's *Arab Song* (fig.) is significant in part for the

example it presented to Noland of centered shapes. The organization of a minimum number of forms for maximum effect is paralleled in Noland's own later work. But even more important for Noland is Klee's extraordinary color sense, unparalleled among his contemporaries, with the singular exception of Matisse. The juxtaposition of *Arab Song's* soft but luminous pastels, the use of a single narrow band of black in the upper third of the painting as counterpoint to these tones, and the obvious texture of the burlap support are adapted with stunning results in Noland's brilliant circle paintings in the late 1950's. Noland

also consciously adapted Klee's materials such as watercolor and pastel and the highly textured often coarse supports which emphasized the physicality so important to him. His developing passion for color was encouraged by other painters he saw at the Phillips Collection: there Noland viewed with interest the perceptual and optical effects of the Impressionists and was especially taken with the American painter Augustus Vincent Tack.

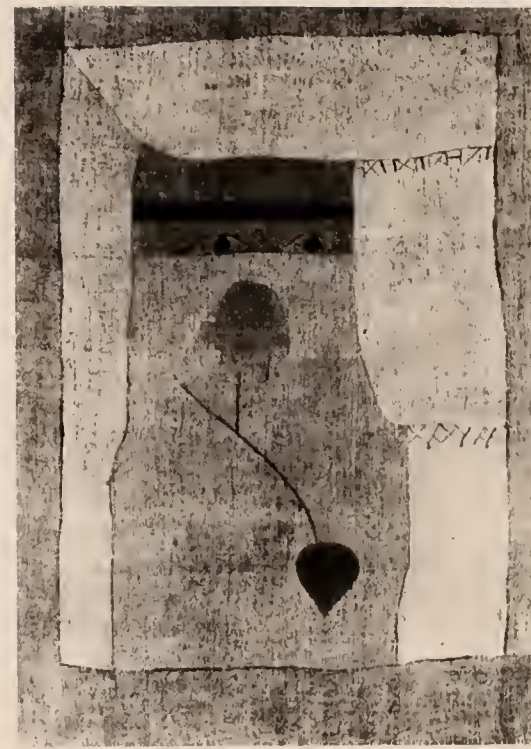
Noland spent the summer of 1950 at Black Mountain College, where he met and became friendly with Paul Goodman, who taught writing, and Clement Greenberg, with whom he



Klee, *Rolling Landscape*, 1938.  
Collection The Solomon R.  
Guggenheim Museum, New York



Noland, *Untitled*, 1950. Collection  
Harry and Christa Noland



Klee, *Arab Song*, 1932. The Phillips  
Collection, Washington, D.C.



developed a close friendship. He also met Helen Frankenthaler who was visiting for a few days. Frankenthaler, who was studying with Hans Hofmann in Provincetown, was Noland's only personal link to New York Abstract Expressionism at the time. She did not, however, directly influence Noland's work during this period as he continued to absorb the impact of Klee.

Later that year Noland met David Smith through Cornelia Langer, once Smith's student at Sarah Lawrence. The close friendship that developed between the two artists lasted until the sculptor's death in 1965. Their relationship was reinforced by Cornelia's marriage to Noland and her own friendship with Smith's second wife, Jean Freas. From Smith Noland learned the value of working in series and keeping large quantities of materials at hand so that he would feel free to experiment with them. Noland began to draw intensively in both abstract and figurative modes: many of the drawings reflect Smith's influence. At about this time Noland began to recognize Pollock's importance and to introduce elements of this painter's work into his Klee-like canvases, as in *Untitled*, c. 1952-53 (fig.). Pollock's *Eyes in the Heat*, of 1946 (fig.), was especially important to Noland, not for its inherent Surrealist imagery or mythic symbolism, which are related to Klee's whimsical ideograms, but for its gestural emphasis which revealed the process of the act of painting. Noland has stated that his ambition was to create a new kind of abstract painting. He had already abandoned Cubist graphic structure and dark and light values and had evolved a language of color out of Matisse and Klee. The freedom, heroic scale and the replacement of drawing by gesture of Pollock's work would ultimately provide No-



Noland, *Untitled*, c. 1952-53. Vincent Melzac Collection, Washington, D.C.



Pollock, *Eyes in the Heat*, 1946. Collection Peggy Guggenheim Foundation, Venice

land with the final elements he needed to synthesize his new and utterly unique expression.

The ICA dissolved around 1951, and the ceramicist Alexander Giampietro, who had taught at both the ICA and Catholic University, helped Noland obtain a job at the latter institution. Noland worked there for about nine years, primarily teaching figure drawing and fundamentals of design. In addition to his job at Catholic University, in order to be able to support his family and still continue painting, Noland taught night classes intermittently from 1952 to 1956 at the Washington Workshop Center of the Arts.

In 1952 Noland met Morris Louis when both began to teach at the Workshop Center at about the same time. They formed a very close relationship that broke off in 1955 but was resumed about one and one-half years before Louis' death in 1962. Noland and Louis saw each other frequently, generally two or three times a week, talked a lot and became "painting buddies."

*When I first met Morris he was very interested in Jackson Pollock, and so was I. . . . He had arrived at this independently. I had arrived at it mostly through having had contact with Clement Greenberg. There was idealism, personal idealism kind of involved in that. . . . By comparisons and by discussion and so forth it was mutually benefiting.*

During a visit to New York in early April of 1953, Noland introduced Louis to Greenberg, who took them to Helen Frankenthaler's studio. There they saw her 1952 poured stain painting *Mountains and Sea* (fig.), among others. Noland and Louis were deeply impressed by her work. Noland later spoke of the

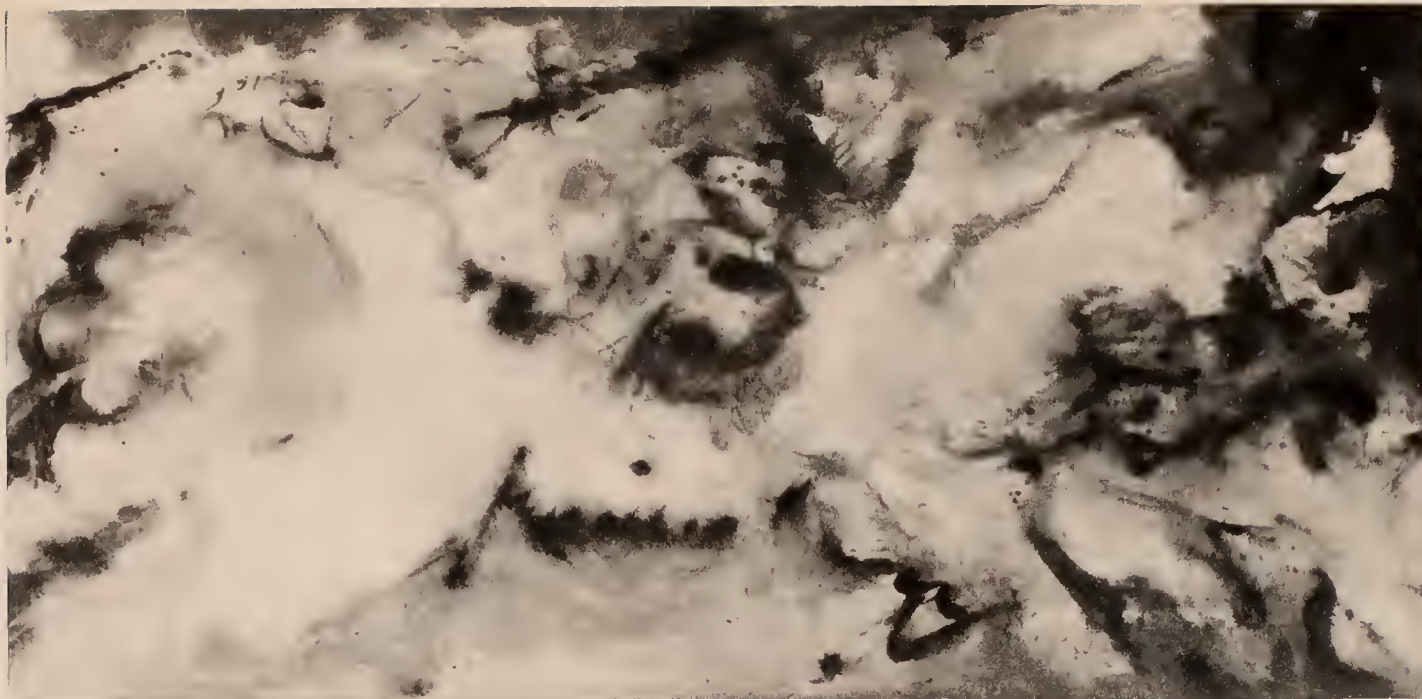


Frankenthaler, *Mountains and Sea*, 1952. Collection of the artist (On Loan to the National Gallery of Art, Washington, D.C.)

experience as follows: "We were interested in Pollock but could gain no lead to him. He was too personal. But Frankenthaler showed us a way—a way to think about, and use color." Upon their return to Washington, Noland and Louis experimented together with staining with color directly into raw canvas for a period of two or three weeks, sometimes even working on the same painting. After this intense period of joint experimentation, which Louis and Noland called "jam painting," they began working again on their own.

Starting in 1953 Greenberg and David Smith visited Washington about two or three times a year. They got together at various times with Noland and Louis to talk about art. The friendships that formed had a profound influence on Noland, who was considerably younger than the others. Noland also went to New York whenever he could, visiting about twice a year, sometimes in the company of Louis. In New York Greenberg took Noland to see paintings and to parties and introduced him to many of the major New York School artists.





Noland, *Untitled*, c. 1955. Collection  
Harry and Christa Noland

In 1953-54 Noland began to experiment with plastic-based rather than oil paints. He started to use Magna, which is compatible with oil but has acrylic-resin as a binding agent. When they met, Louis had already been using Magna, which he had obtained from his friend, Leonard Bocour. Indeed, Louis was the first artist to stain with Magna. At this time Noland also began to mix dry pigment, given to him by David Smith, with water-based plastic mediums. This kind of mixture was later commercially manufactured under various names such as Aqua-Tec and Liquitex. However, No-

land primarily used Magna until 1962, when he changed to Aqua-Tec. Noland began to favor acrylic-based paint because it is possible to stain it directly into raw canvas—at this time he was using cotton duck—without the priming essential when employing oil paint. The stain technique and the nature of the medium had important ramifications. The method made it difficult for Noland to alter or re-work a color since it caused the paint quality to change. It was this fact that later led Noland to describe his canvases as “one-shot” paintings. Process was to become a vital component of Noland’s

paintings, even more essential than in Pollock, in that Noland’s process must work completely if the image is not to fail entirely. If the technique and image did fail, the paintings were discarded.

Noland’s paintings of the years 1953-56 are characterized by continual experimentation. He tried both a de Kooning-esque Abstract Expressionism and the stain technique that had so impressed him in New York. But there was too much for the young Noland to successfully assimilate into his work at this early date, and his paintings of the time demonstrate no dra-



matic breakthrough (fig.). The more mature Louis, however, shortly thereafter began to evolve his brilliant series of *Veils*, of which an early example is *Breaking Hue*, 1954 (fig.). Noland produced abstractions with all-over Pollock-like articulation, canvases with landscape feeling like those of Frankenthaler and works that show the influence of Still or Rothko. Paint is applied thickly with the brush or fingers; paint is poured or stained in thin washes. In searching for new ways to apply paint, organize the surface and escape the limitations of previous abstraction, Noland was trying to discover his personal style. In this respect, Noland has acknowledged that living in Washington helped him as well as Louis; their distance from New York gave them perspective on the de Kooning-type of Abstract Expressionism dominant there. Noland's position in Washington allowed him to remain cognizant of what was happening in New York yet realize that he did not wish to paint in the manner of his contemporaries there. His detachment prompted him to experiment and ultimately develop his own independent expression. Noland explained his and Louis' reservations about Abstract Expressionism:

*... the thing that bothered me about the Abstract Expressionists, or bothered me about the way painting had been, was the fact that painters had usually gotten set in a way of working. . . . We figured that the best way to arrive at making art that was more personal was to get into a process of changing. . . . that was a lesson we learned from Abstract Expressionism: that we used to make changes and so learned to recognize that not just changing from one picture to another pic-*



Louis, *Breaking Hue*, 1954. Collection  
Museum of Fine Arts, Boston



Noland, *In a Mist*, 1955. Collection  
Cornelia Noland, Washington, D.C.



Noland, *Untitled*, c. 1956. Collection  
Sybil and Robert Meyersburg,  
Bethesda, Maryland

ture, but the necessity for at some point throwing everything into question and going back to the necessity to just re-handle the materials again.

By this time, Noland's work was included in a number of seminal group shows. For example, Greenberg visited Washington and selected three paintings by Louis and one by Noland for a group exhibition, *Emerging Talent*, which he was organizing for the Kootz Gallery in New York, held in January 1954. Besides Noland and Louis, the other participants in the exhibition were Herman Cherry, Paul Feeley, Paul Georges, Cornelia Langer, Saul Leiter, Anthony Louvis, Sue Mitchell, Philip Pearlstein, and Theophil Repke. On a visit to New York Noland took several paintings to the Poin-dexter Gallery. Betty Parsons called them to Dorothy Miller's attention. Dorothy Miller selected Noland's *In a Mist* (fig.) for The Museum of Modern Art's traveling exhibition, *Young American Painters*, which circulated in the United States from 1956 to 1958. Other artists in the show included Richard Diebenkorn, Ellsworth Kelly, Elaine de Kooning, Stephen Pace and Sam Francis.

Noland's circle paintings had begun to emerge gradually by 1956, when the Modern's show started its circulation. Even in an extremely gestural work like *Untitled*, c. 1956 (fig.), Noland's sense of the center is apparent. A painting like *Globe*, 1956 (cat. no. 3), reveals characteristic features of the circle series: a square support contains a centered circle surrounded by washes of color and a large amount of raw canvas. Although this painting is still largely expressionistic and lacks definition in the jagged contour of the circle and the uncer-

tain choice of color, both circular motif and square format are harbingers of a new direction in Noland's work. The circle as a motif and square canvas as a format are beginning to assume greater urgency. Expressionist features are increasingly suppressed, despite Noland's lingering need to allow the process of pouring and staining an active and highly emotional presence in his painting and to avoid at all costs the rigid geometry of Albers.

Clearly, the circle was a much more satisfying form than the square for Noland. The circle is related to the cosmos, while the square is most closely associated with man and man-made forms like architecture. The circle stands for eternity, the square, a symbol of the four elements in ancient times, represents materiality and infinity. Because it has neither beginning nor end, the circle has, since antiquity, been symbolic of natural phenomena, organic growth, mysticism and divinity. One of the oldest of mathematical figures, the circle has been used in architecture since prehistoric times (in prehistoric huts, Moslem arches, Claude-Nicolas Ledoux' spheres and Buckminster Fuller's geodesic domes); in religion, for example, as a symbol of totality and in the form of the mandala. It occurs in nature, as in the growth rings of a tree.

Whereas the square is essentially a static figure (unless turned on end to form a diamond), the circle is dynamic. Any equilibrium the circle maintains is dependent upon secondary elements: a dot or circle placed at exact center creates a sensation of stasis; motion and countermotion are inferred by another circle placed off center within a symmetrical form. Concentric rings create a pattern of energy in which movement radiates from the interior to

the exterior of the circles. Color is, of course, a vital factor which can enhance or alter the optical effects of motion in circles. Newton, Maxwell and Duchamp, among others, experimented with color and discs. Their investigations, as well as others', reinforce the premise that the circle, in itself, infers motion. Noland wishes to infer rotary (that is, spinning) movement, while maintaining color equilibrium. He explains that he puts the soft or ragged painting on the outer band to make the transition to the outer canvas surface gradual instead of abrupt, to cushion the intensity of the color on the canvas. This concern is unique and is opposite in intent and effect from that of Albers, who used the square to maintain a static balance and interacting color to create illusory motion. Noland appears in this connection to have been impressed by Kandinsky's color theories as expressed in his *Concerning the Spiritual in Art*. Kandinsky had concluded that certain colors, such as blue, recede, while others, such as yellow, advance, despite the fact that they may fill equal areas—for example, a circle. Kandinsky did not concentrate on the mechanics of motion but rather on the metaphysics of form and color. Noland was able to derive from these and other theories of early twentieth-century abstraction the realization of an elemental form as a sublime reality.

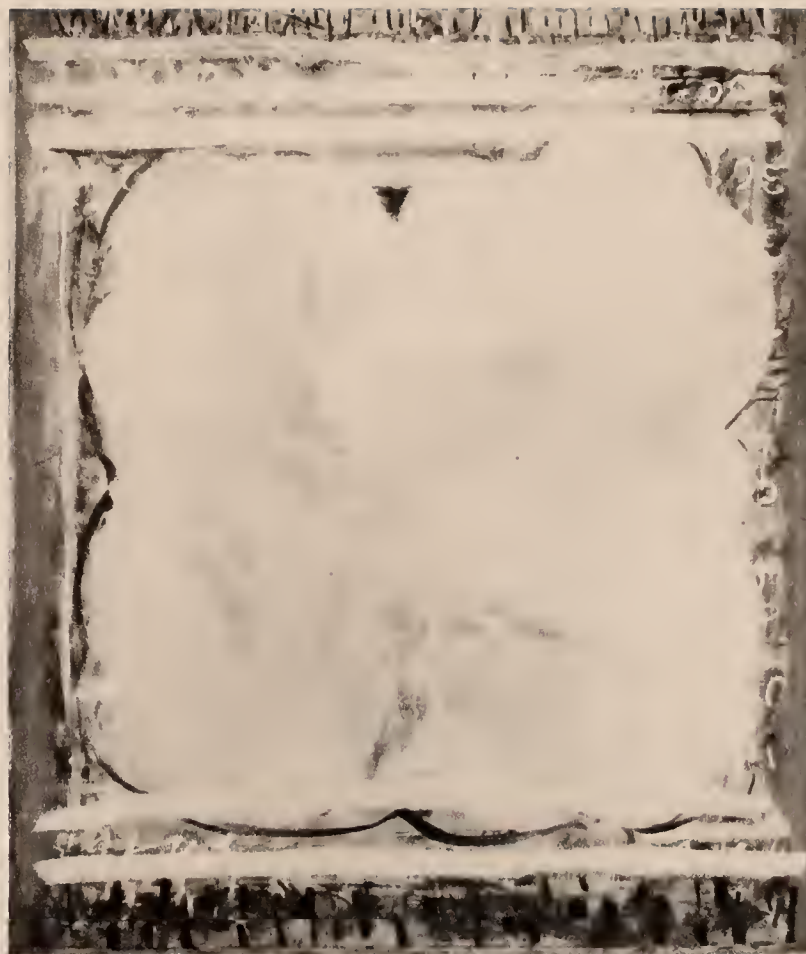
Noland's first one-man exhibition in New York was held at the Tibor de Nagy Gallery in 1957, when he was thirty-three. Noland was bringing paintings to New York around this time in search of a gallery, and Helen Frankenthaler, who was showing at de Nagy, "put in a good word" for him. James Schuyler described the show in *Art News*:



Noland's first one-man show of oils in New York was a breath of spring in the depths of winter. For instance, *Bedspread*: a smeared white cloud, flat and dense, fringed at bottom by black strokes, at the top by blue and white, on either side by a band of green of willows about to leaf. Globe eliminated the middle plane: a black circle that did not quite join floated free of the canvas, stained and freckled with the clear diffusion of pebbles under water. *Elmer's Tune* was divided into three panels whose summing up was a continuous appeal to the eye, not to the ruler. And *Opal*, with drawn twinges (or tweaks) under the thin washes of oil: birds flying: refractions in a milk opal: opal chips floating in glycerine. The show satisfied any criteria for the Abstract-Impressionist mode and for tune detectives, the influences were there to detect. But the best tune was Noland's own, changing from painting to painting, always musical to the eye, like the stream of warmed silver paint in his *Royal Envelope*.<sup>6</sup>

Other critics noted Noland's distinctive use of color; one cited combinations of "... green, pinkish gray and electric blue . . . milky, overlapping tints of blues, pinks, purples and greens. . . ."<sup>7</sup>

Shortly thereafter Noland began his concentric circle paintings, which are generally considered to be his first mature works. By 1957-58 he had gradually eschewed painterliness in favor of hard-edged, centered motifs such as discs, cruciform patterns, lozenge shapes. The paintings of 1958-59 feature concentric bands of color of varying widths which appear to move outward from the canvas center to its



Noland, *Bedspread*, c. 1955-56.  
Collection Cornelia Noland,  
Washington, D.C.

edges. Canvas is left unpainted along the edges of the support as well as in bare bands between the painted bands of the circles. Until 1961 the outer band of the circle often retains an uneven painterly edge reminiscent of Abstract Expressionist gesture, as in *That*, 1958-59 (cat. no. 9). This trail of freehand brush drawing at the outermost ring is rendered by staining without impasto. Occasionally paintings of this period feature stars, crosses, for example, *William*, 1960 (cat. no. 19), pinwheels, as in *Corn Sweet*, 1961 (cat. no. 20), or armature-like motifs, but the circles dominate. Noland painted a few canvases with a centered floral motif, for example, *Time's Motion*, 1959 (cat. no. 13), which were influenced by Louis' *Veils*. However, they preceded Louis' *Florals*, begun in 1960, and probably influenced them. Greenberg was of the opinion that Louis' "art would have evolved anyhow . . . towards intenser and more opaque color, and vertical stripings were already emerging from under his 'veils' in the years previous. Noland's influence served, however, to speed their emergence. . . ."<sup>8</sup>

When Noland began his first important works, the concentric circles, he moved ahead of Louis in several major respects, not the least of which was in the realm of technique. Louis had shown Noland how to lay down a thin size and minimize the use of a ground; but Noland was the first to employ unsized canvas, a practice Louis adapted in his *Floral* series. Even more significant was Noland's breakthrough in the area of color. Value remained an intrinsic feature of Louis' work at this time. In that Louis was involved with value as well as color and structure, he relates to Pollock, Picasso, Cézanne. Noland, however, eliminated value in favor of an exclusive concern with color and

structure. It seems evident that Matisse figured prominently in this aspect of his development. Matisse's hedonistic color sensibility—his juxtaposition of pure vibrant color into separate but contiguous zones—inspired Noland to strengthen his own palette: he was thus able to reinforce Klee-like delicate nuance with Matisse-like intensity. Although Noland had been an avid admirer of Matisse from his early days in Paris, he was not as quick to absorb the French master's lessons as he was to learn from Klee. There were no doubt several reasons for this, the most important of which probably was that Matisse's color was bound to lines, shapes and contours of representational form. This was a problem for Noland because he wanted to eliminate the vestigial elements of drawing and representation in his painting. However, he was able to adapt Matisse's color without its concomitant drawing when he discovered the concentric circle, a neutral form which he could shape by means of color alone.

Noland's working method at this time has been described as follows:

*. . . sometimes he would start to work directly on the canvas or sometimes he would begin by mixing up about 40 jars of Magna. . . . Then he would dip a Q-Tip into some jars and put some rings of color down on paper. This enabled him to see color relations. From there he went to the paintings. Six foot paintings were made on sawhorses, larger ones on the floor. After marking the center of the paintings, he used circular shapes such as dinner plates or hoops to draw the rings in pencil. The rings were painted free-hand with brushes. The center one was always painted first.<sup>9</sup>*

Several writers have described Noland "discovering the center" one day while walking around one of his canvases which was on the floor, where, like Pollock, he often worked. Pollock and the Abstract Expressionists in general were fundamentally concerned with all-over painting. Noland, however, in a radical break with this tradition, rejected even surface articulation and instead emphasized the center of the canvas. This dramatic innovation became a basic component of his work. The circle was, of course, the ideal form with which to focus on the center.

In October of 1959 Noland showed a group of concentric circle paintings for the first time in his one-man exhibition at French and Company in New York. Greenberg, who had become artistic advisor to the gallery in 1958, helped Noland choose and hang the show. Among the paintings in the exhibition were *Ex-Nihilo*, 1958, cat. no. 7), and *Lunar Episode*, 1959 (cat. no. 10), which illustrate the progression of his development: the later canvas is far more defined than the earlier. Noland also experimented with double circles which closely resemble one another in format but not color. He later cut these in half, for example, *This* and *That* (cat. no. 9), *Half* and *And Half*. In *Alliance* (fig.), Noland again used a double circle motif, but here the circles do not resemble one another and, in fact, appear to owe a certain debt to Adolph Gottlieb's "burst" configurations, which he would have known by this time. Noland also experimented briefly with the tondo format, eliminating the outer corners of a few circle paintings, for example, *Tondo*, 1958-59 (fig.). His use of the tondo was by no means unique—Robert Delaunay had employed it in such works as *Disc*, 1912, *Bolo-*



Noland, *Alliance*, 1960. Collection  
Mr. and Mrs. Faye Sarofim



Noland, *Tondo*, 1958-59. Collection  
Mr. and Mrs. Joseph Slifka



towsky and later Frank Stella in his protractor series experimented with this form, as had Noland himself in the early 1950's. Eliminating the corners of the canvas did not satisfy Noland, for he wished to identify the frontality and flatness of the image in relation to the picture plane. He was not interested in making an object out of the image by building out the painting's surface or playing on different levels of reality, as Johns had in his targets and flags, or by identifying the image with the support, as Stella had in his black paintings. The first time Noland had seen a Johns target, *Target with Four Faces* (fig.), was in reproduction on the cover of *Art News* in January 1958, and he later saw others at Castelli in 1959; he also saw Stella black paintings in 1959. He rejected these alternatives and instead concerned himself totally with flatness, achieved not by shaping the canvas but by enlarging the circle as much as possible within the limits dictated by the square canvas. The dimensions of the support were generally based on a six by six foot module. However, the actual size was determined after the painting was stretched. The final proportions were sometimes, but not always, perfectly square. That Noland was able to make highly successful and explicit statements about flatness and still retain the impact of his image and the originality and expressiveness of his color is illustrated in paintings like *Turnsole*, 1961 (cat. no. 22) and *Spring Cool*, 1962 (cat. no. 26).

Noland continually experimented with color, technique and variations on the circle motif. For example, in *Circle*, 1958 (cat. no. 4), and *Virginia Site*, 1959 (cat. no. 14), color is highly saturated and extremely dense, but in *Spring Cool* and *Turnsole*, color is "laid

back," restricted in saturation and limited to a few narrow bands. Spaces between bands are enlarged and the outside band of the circle almost touches the canvas edge. Thus the inert wedges of raw canvas left by the earlier centered circles are eliminated and the problem of figure-ground relationship is solved. The two earlier paintings have a dense inner center and an active outer edge which cause the image to seem to spin centrifugally, a characteristic of the canvases of 1958-60. However, Noland creates an entirely different effect in works of 1961-62, such as *Spring Cool* and *Eyre* (cat. no. 27). Here the illusion conveyed is of centripetal movement activated by a relatively small center, as a pebble produces ripples in a pond. In these later paintings, Noland sets up a series of color contrasts which charge the entire surface of the canvas. He was later to adapt this device most effectively in such all-over horizontal stripe paintings as *Via Tradewind*, 1968 (cat. no. 80), and *Via Lime*, 1968-69 (cat. no. 90).

In 1962 Noland began his cat's-eye pictures, in which his concentric rings are replaced by an ellipsoid or oval which as a rule contains a smaller oval or circle as in *New Problem*, 1962 (cat. no. 25). These motifs, which almost reach the sides of the support, are oriented horizontally or vertically and are at first placed in the middle of square canvas field. Soon, however, Noland reduced the size of the motif. Subsequently he placed the shape above or below the painting's central horizontal axis. He continued to center various unusual symmetrical forms, such as diamonds which contain circular motifs, or to symmetrically dispose curved shapes near the edges of a square canvas (figs.). He had begun painting in the sides and corners

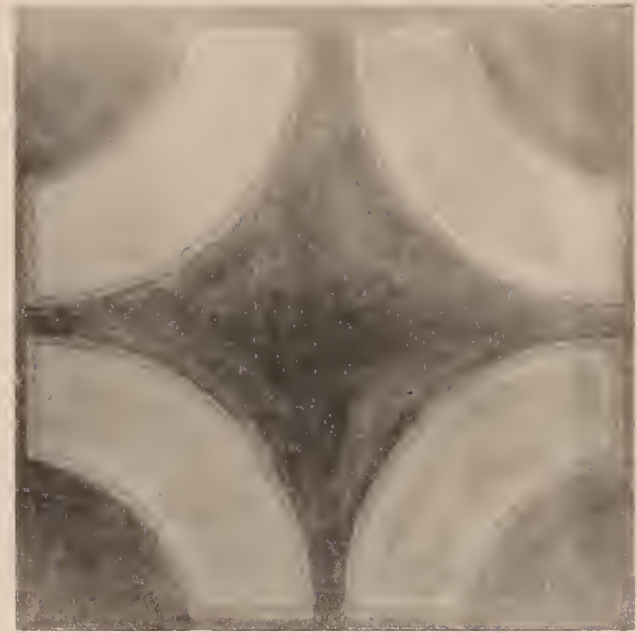


Johns, *Target with Four Faces*, 1955.  
Collection The Museum of Modern  
Art, New York. Gift of Mr. and Mrs.  
Robert C. Scull.





Noland, *Shield*, 1962. Collection Dartmouth College Museum and Galleries. Gift of the artist.



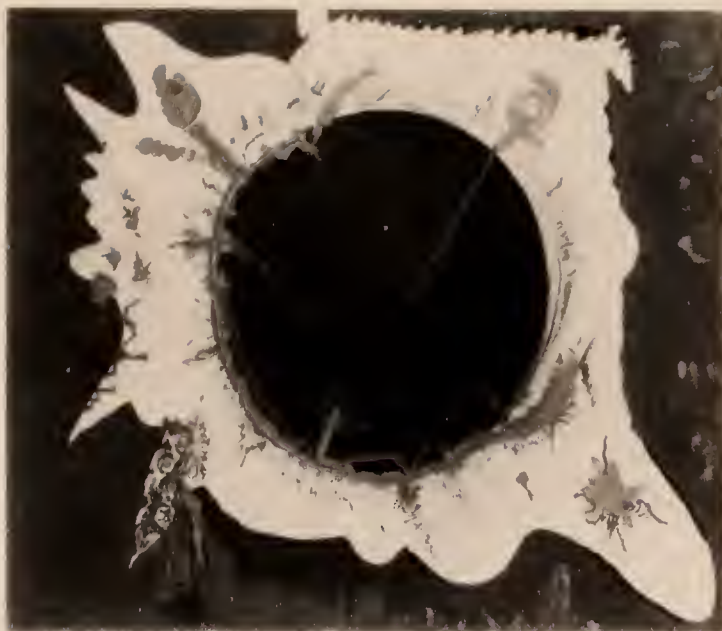
Noland, *Advert*, 1963. Collection Dartmouth College Museum and Galleries. Gift of the artist.

of the circle works in 1961 but often left areas of unpainted canvas in the rings of the circle itself. Now, however, in the cat's-eye paintings, the entire surface is covered with paint, flooded with a single color. In the cat's-eye canvases a lozenge-like shape is integrated into a larger field: in this respect these paintings bear an affinity to the work of Barnett Newman. Noland maintains that he had not seen any of Newman's work before 1959 and then only in reproduction. To be sure, Newman only occasionally used circular motifs in his earlier work, as in *Pagan Void*, 1946 (fig.), and it was the introduction of the "zip" or vertical stripe, not the circle, onto a large field that became his central obsession.

Although Newman had attempted to use a centered stripe in such paintings as *Onement 1*, 1948 (fig.), it tended to restrict the spatial implications of his work by bisecting and flattening—or neutralizing—the surface, and he moved his "zips" off-center in order to activate the entire canvas. Because Newman's stripe was often fudged at the edge, it created a sensation of advancing and retreating space while simultaneously asserting the totality of the field. Newman usually restricted his palette to one or two colors—rarely did he use as many as three—and in general sacrificed color to space. For space, the "arena" of the New York School, rooted in metaphysics, was the basic component of Newman's art. But color was

Noland's prime concern. Noland pioneered in the use of color as area, color as sensation, color as a tangible entity, color without a mystique, color as the very basis of painting.

Nevertheless, the cat's-eye paintings clearly reveal an important, albeit indirect debt to Newman. To a lesser extent, in their painterliness and the placement of their motifs, they also reflect Noland's awareness of Rothko and Gottlieb. The examples of Rothko, Gottlieb and Still, as well as Newman, encouraged Noland's aspirations and confirmed his feelings about abstract art. Noland, like many young artists maturing in the late 1950's and early 1960's, felt a distinct kinship as well as a healthy rivalry with Newman. Although the cat's-eye



Newman, *Pagan Void*, 1946.  
Collection Annalee Newman

paintings do not outwardly resemble Newman's canvases, Noland restricts his palette in them, as Newman did, and moves the relatively quiescent cat's-eye motif around the painting, from direct center to the top or bottom registers of the canvas, much as Newman moved the zip across the length of his field. Although the cat's-eye paintings lack both the expressionistic vitality and optical vibrations of the earlier circle paintings, they radiate a quiet self-confidence, an aura of detachment and luminosity that recalls the work of the first generation of the New York School at its best.

In the spring of 1962 Noland moved from Washington to the Chelsea Hotel in New York. At the Chelsea he began to experiment with a

chevron-shaped motif, and by 1963 his chevron series emerged. In these works V-shaped bands of color fan out symmetrically from a central vertical axis. The organizational focus shifts from the center or near-center of the canvas, where most of his other motifs were placed, to mid-point of the bottom edge of the picture, where the tips of the early chevrons are anchored. The chevrons mark a dramatic shift for Noland from the curved edges of circles and ovals to the straight edge. Examples of such early chevrons are *Dusk* and *Sun Dried: Japanese Space*, both 1963 (cat. nos. 31, 34). In some chevrons of the period, for example, *Blue Horizon* and *East West*, both 1963 (cat. nos. 30, 32), the tips and sides of the outer bands of



Newman, *Onement I*, 1948.  
Collection Annalee Newman



Louis, *Alpha-Pi*, 1961. Collection The Metropolitan Museum of Art, New York, Arthur H. Hearn Fund, 1967

the motif are cut off by the bottom and sides of the canvas: the chevron thus does not appear to spring from the bottom center of the canvas. And we do not seem to perceive the entire motif, but rather a portion of it which is determined by the shape and size of the support.

The chevrons may have been influenced by Louis' use of the diagonal in his *Unfurls* (for example, *Alpha Pi*, fig.), which preceded them. If they were inspired by Louis, Noland's chevrons are nevertheless characteristically original, a brilliant series of paintings in which he reasserts centrality and symmetry. Louis' Pollock-like meandering diagonal ribbons of color cascading down the sides of the canvas are far less assertive, less structured than Noland's de-

finitely shaped Vs. Indeed, Noland's regard for structure, apparent from the time of the first circle paintings, is nowhere more evident than in his chevron series. These chevrons are interesting in comparison to Louis and Stella. They reveal that Noland, like Mondrian and Matisse, conceives of color as area and is not nearly as dependent upon Pollock's method of paint application as Louis was. Although the configurations in Stella's paintings of 1963, such as *Valparaiso Red* (fig.), bear a startling resemblance to the atypical double V-shaped motif of Noland's *Passage*, 1963 (fig.), they are, however, based on an entirely different approach. Stella shapes the edge of *Valparaiso Red* to conform to the configuration of his

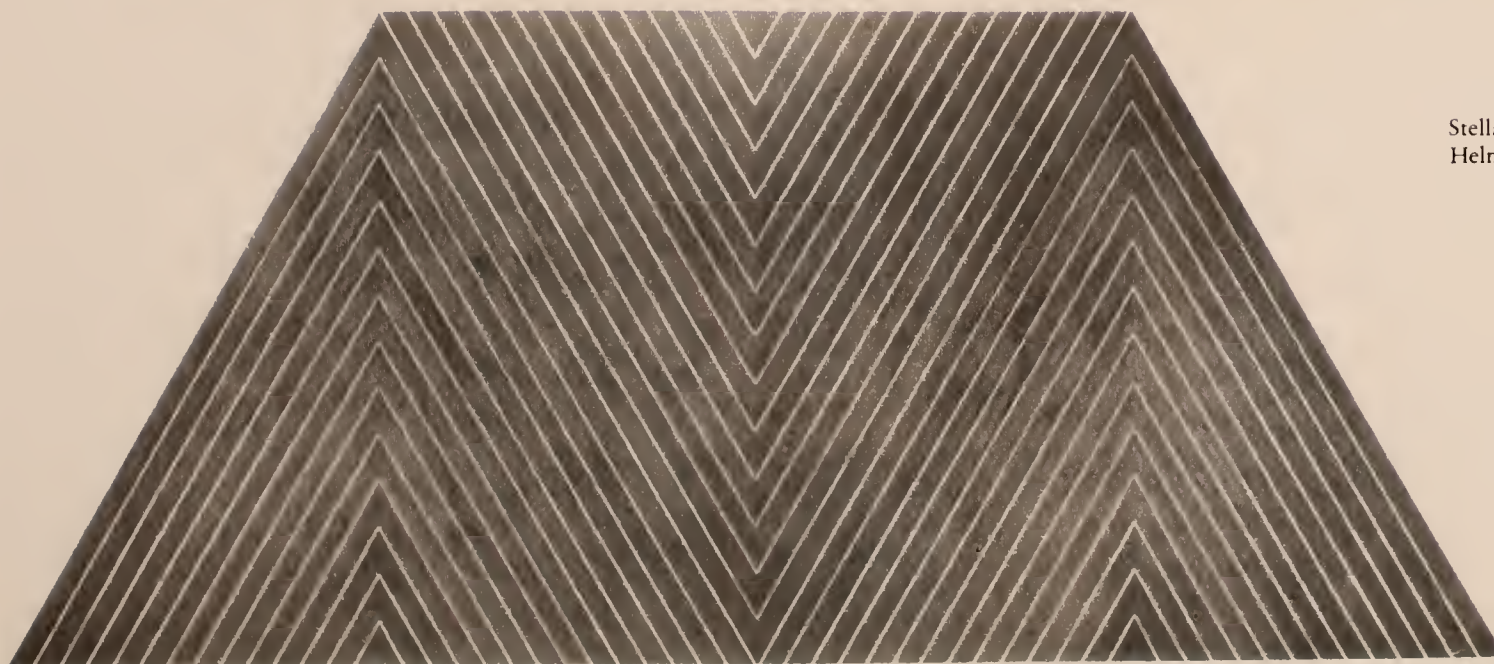
triple V, but Noland's chevrons are so thoroughly integrated with the square or rectangle of the support they always remain two-dimensional motifs on flat surfaces: they never take on the object-quality, with all its concomitant problems, of Stella's shaped canvases.

After the first chevrons, Noland made certain changes: he began to suspend the bands from the upper right and left-hand corners of the support and raise their tips above the bottom edge of the canvas so that the motif no longer covered the entire field. As a result of this new formulation, unpainted areas are left in the bottom corners of the picture, and raw canvas re-emerges as a prominent feature in Noland's work. The elimination of the paint-





Noland, *Passage*, 1963. Collection  
Tougaloo College, Tougaloo,  
Mississippi



Stella, *Valparaiso Red*, 1963. Blum/  
Helman Gallery, New York



Noland, *Tropical Zone*, 1964.  
Collection of the artist

erly gesture which characterized the circles in favor of more incisive shape and more intense impacted color in the chevrons represents a new departure for Noland. Noland's color now became stronger perhaps in response to the aggressiveness of New York painting of the early 1960's. His colors, at maximum intensity, aligned one next to another, are tightly locked within the bands of the chevron, subject to the pressure of the contiguous areas of raw canvas and the rectangular support. Shape in the chevrons, as in all phases of Noland's work, is an extremely important element; its primary function, however, is to serve as a vehicle for color expression.

Noland bought Robert Frost's farm in South Shaftsbury, Vermont, in 1963. He had been

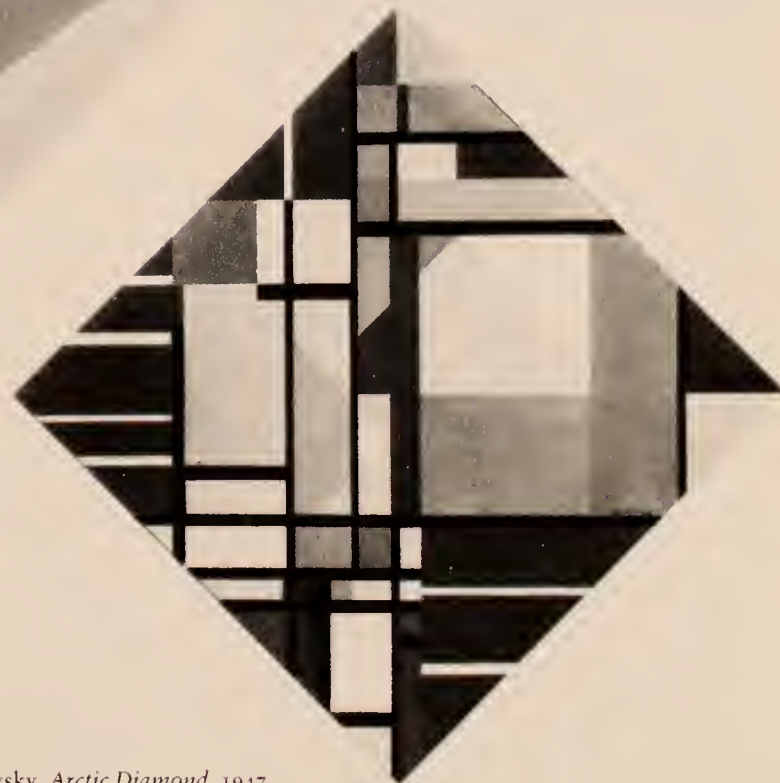
looking for a place outside New York for about three years, and the thought of living near David Smith at Bolton Landing, ninety minutes away, pleased him. His decision to leave New York was prompted in part by Smith's example, and his choice of location was influenced also by the fact that Bennington College, with its stimulating social and cultural milieu, was nearby. This move, in turn, affected Anthony Caro, whom Noland had met and become friendly with in 1959: Caro decided to move his wife Sheila and sons Tim and Paul, from England to Bennington where they stayed, except for brief intervals, until 1965. The relationship between Noland and Caro has remained, to this day, a vital and dynamic friendship, on both a personal and intellectual level.

Although Noland continued to use the chevron into 1966, he had become dissatisfied with restricting himself entirely to centering the motif in a square by 1964. This year he began experimenting with several alternatives, the most dramatic of which was the eccentric or asymmetrical chevron as in *Bend Sinister*, *Sarah's Reach*, *17th Stage* and *Trans Shift*, all 1964 (cat. nos. 38, 42, 45, 47). Noland attempts in these paintings to eliminate the inertia created by the areas of raw canvas which are left in the four corners of a square support by a symmetrical chevron. In these asymmetrical chevrons, a dramatic thrust toward the right or left-hand side of the painting replaces the central focus of movement of the symmetrical motif, and there is a shift to generally larger

proportions, more optical effects of brighter, more limited numbers of colors and rectangular rather than square proportions. Noland compensated for eccentric form by altering the balance of his colors, the proportions of his bands and the shape of the support. He used fewer colors, widened his bands and sometimes reduced their number. The resulting effect is of heightened drama.

Two transitional works, *Tropical Zone* and *Absorbing Radiance*, both 1964 (figs.), present another variation on the chevron theme. In the former, two elongated chevrons meet in the center of a long horizontal field, while in the latter a diamond-shape is placed within a square. These formulations, however, left areas of bare canvas, just as the symmetrical chevrons in a square field did. Noland's only remaining alternative was to shape the canvas itself to conform to the interior motif. Noland accomplished this, not by cutting the canvases, but by turning squares on end. Thus bare canvas was eliminated as a working element of the painting. Examples of such diamonds are *And Again*, *Halfway*, both 1964, and *Saturday Night*, 1965 (cat. nos. 36, 50, 53). The bands of the chevrons in these diamonds parallel the edges of the supports. The motifs of these narrow bands of fully saturated color which are stacked together in these paintings very much resemble those of the earlier chevrons in square formats. The use of the diamond represents a new departure for Noland, but it is not a new format, for both Bolotowsky and Mondrian, among others, had experimented with it. In paintings such as *Arctic Diamond*, 1947 (fig.), Bolotowsky's image works against the diamond shape of the support: the composition, clearly based upon a rectangular grid, has simply been cut

Noland, *Absorbing Radiance*, 1964.  
Collection Anthony and Sheila Caro



Bolotowsky, *Arctic Diamond*, 1947.  
Collection of the artist



Mondrian, *Composition in Black and Grey*, 1919. Philadelphia Museum of Art: The Louise and Walter Arensberg Collection



Mondrian, *Composition I A*, 1930. Collection The Solomon R. Guggenheim Museum, New York: The Hilla Rebay Collection



off by the diagonal edges of the paintings. Mondrian's resolution is far more complex. In numerous examples as early as 1918-19, his rectilinear composition is organized and totally integrated within the diagonal boundaries of the canvas. His image is complete; there is no sense of the edge cutting off part of the composition. In some early paintings, such as *Composition in Black and Gray*, 1919 (fig.) and *Composition in Diamond Shape*, 1918-early 1919, his grid structure parallels the contours of the diamond. In other works, such as *Composition with Blue*, 1926, *Fox Trot A*, 1930, or *Composition I A*, 1930 (fig.), he severely reduces his strictly horizontal and vertical interior configuration to meet the challenge of

the shape. In all three late works, the elements within the square interact with the diamond in a completely resolved viable manner. Even in such a complex and dynamic late painting as *Victory Boogie Woogie*, 1943-44, one senses that each interior element clearly acknowledges the exterior shape of the diamond.

Once Noland started to explore the diamond-shaped support, he began to play with the possibilities of the chevron motif. He produced several broadened diamonds, powerful works in which the interior chevron configuration conformed exactly to the shape of the support. Most notable among these are *Grave Light*, 1965, and *Dark Sweet Cherry*, 1966 (cat. nos. 51, 57). These fuller diamonds were followed

by their opposite variant, the attenuated needle diamonds, which were based on a two by eight foot module. Noland produced the needle diamonds in two different ways: he either cut them out of already painted rectangular horizontal fields or shaped them before he started to paint. The needle diamonds are something of an anomaly in Noland's oeuvre insofar as the narrowness of the format often constricts his flexibility with color. Nevertheless, in such paintings as *Shift*, 1966, *Dry Shift* and *Deep Pillot*, both 1967 (cat. nos. 59, 61, 62), the restrictions of shape reinforce the impact of the succinct but resonant color. The exaggeratedly narrow format seems to have allowed Noland in the most successful of these works, as well as



in the related horizontal stripe paintings discussed below, to use the optimum range of colors without diminishing the integrity of each individual color, to identify color with field.

Despite his successful use of the shape, Noland did relatively few diamond paintings and even while employing this format he was experimenting with other alternatives to the chevron. He was not particularly drawn to the diamond because he found its use inconsistent with his central interest in color. To reiterate a major premise of Noland's art: the primary function of shape is to serve as the vehicle for color. The more neutral the shape the greater freedom it allows for color expression. Thus certain exterior shapes, such as the diamond, or interior configurations, such as cat's-eyes, are too assertive for Noland and impinge upon and limit his use of color. It is because of his abiding concern with color and his concept of shape as carrier of color that Noland works in series: in a given series he can work out many different alignments of color in unvarying neutral motifs.

In every series his concerns are the same:

*In all the different kinds of pictures that I make I look for that possible range of size, scale, color. . . . When you play back and forth between the arbitrariness and the strictness of the conditions of making pictures it's a very delicate threshold back and forth. . . . But you can plan the conditions for color ahead . . . you can get together . . . all the frames of reference that will get you into the condition of using color in relation to shape, to size, to focus, to depth, to tactility.*

Noland has noted that he likes "... that

edge between water and land . . ." and that this landscape element is reflected in the horizontal stripe paintings he developed late in 1965-66, while he was experimenting with the needle diamonds. *Approach*, 1966 (cat. no. 56), is a transitional stripe painting of the period. It is composed of four horizontally aligned equally spaced bands. Its motif is related to the interior configurations of the diamonds and, although its support is rectangular, it is still based on the two by eight foot module of the diamonds. Many of the later resolved horizontal stripes are even more elongated. Some, like *Kind*, 1968-69, and *Each*, 1969 (cat. nos. 77, 93) are extremely exaggerated in proportion and measure six inches by eight feet. Noland discussed his feeling about scale and explained the appeal of these extreme proportions:

*I had one picture that seemed to have a very good proportion—that six-inch by eight-foot size—that offered me the possibility of having a range of scales of color, or depth . . . going very deep in space to very shallow in space to very flat in space. And it just felt . . . good . . . I've done that quite a few times. Like the majority of the first circle paintings were six-foot square. . . . It was something that was physical to me I guess. So at different points I had located an actual size that I will repeat because I can extend many variances of scale or focus in that size. But on the other hand I'm always moving around in actual sizes.*

In this horizontal stripe series, as in the diamonds, Noland attempted to deal with the problem of the unactivated expanses of bare canvas presented by the chevrons. The horizontal stripe gave him greater freedom than

he ever had before. As Noland said, "These paintings . . . are the payoff . . . No graphs; no systems; no modules. No shaped canvases. Above all, no *thingness*, no *objectness*. The thing is to get that color down on the thinnest conceivable surface, a surface sliced into the air as if by a razor. It's all color and surface, that's all."

The circles were done freehand, and most of the chevrons were painted freehand or with rollers. It was not until Noland started to develop the horizontal stripes that he began to employ tape to achieve a straight edge. The use of tape in these paintings produced an effect of precision not present in the circles and chevrons with their looser freehand edges. But Noland worked out his initial concept freehand even in the stripes, as he explains:

*When I begin to make a change from one kind of painting to another I usually go back to very loose type painting . . . fairly rough and fairly loose in order to put it together, as it were, by hand. And then as I can get on to a certain size or scale or spatial or tactile thing, then I can begin to set the process and then get at that sense of what that kind of painting, or what those kinds of paintings are going to be like.*

Once the format of the stripes had been determined, Noland began to apply his paint in a variety of ways—with rollers, with a brush, a squeegee or a sponge. He used many methods to achieve the thickness or thinness, mattness or sheen that he wanted a color to have. Colors varied in consistency, some buttery, some as "thin as water. All those ranges give you a difference of paint quality, give you a range of color." The nature of the painting, the place-

ment and proportions of a particular color in relation to the whole determined the specific method of application.

By 1967 the horizontal stripe paintings had become exceptionally long and were comprised of bands of varying thicknesses and as many as thirty hues, often dramatically interspersed with areas of bare canvas. *Via Blues*, 1967 (cat. no. 71) and *Transvaries*, 1968 (cat. no. 89), are examples of such complex works. There is no doubt that use of tape in these canvases enhances the effect of tautness and creates an uninterrupted band of color which runs from one end of the support to the other. Although the interplay of colors in these works tends sometimes to be overly optical and thus disrupts the flatness of the image, they are entirely successful as all-over paintings. In fact their even surface articulation rivals Pollock's own all-over painting.

Noland continued to use his all-over stripe motif after 1967 but made certain modifications. In *Via Lime*, 1968-69 (cat. no. 90), for example, he retains the consistent surface articulation of the earlier stripe canvases but restricts his palette radically: the entire field is composed of many evenly spaced bands of pale gray, gray-blue, gray-green, gray-lavender and lavender on raw canvas, set off by a very narrow band of lime at the bottom of the support. This single narrow lime band charges the entire twenty-foot long field. In several other paintings a field of a single color is interrupted by a much smaller number of widely spaced thin bands of electrifying hues. These narrow regularly disposed lines, like the horizontal bands of at least thirty hues in the early stripes, trigger an interaction between color and field and set up a tension that is the visual

equivalent of the plucking of taut violin strings. In yet other canvases, like *Via Tradewind* and *Vista*, both 1968 (cat. nos. 80, 86), Noland limits the optical effects of his color by grouping them in large clusters and restricting them to a single pale value range. This prevents the colors from jumping, as they had in earlier works, and also allows for a reading both across and up and down the surface of the painting with minimum disruption. This kind of pale, pastel painting reaches its most sublime level in *Trans Echo*, 1968 (cat. no. 88), in which color has been reduced as far as possible—to white. These light-flooded works are related in their visual effects to the luminous canvases of the Impressionists.

At one point in 1968 Noland appeared to be emptying the centers of his paintings: in canvases of this year like *Warm Above*, *Via Flow* (cat. no. 79) and *Dawn-Dusk* (cat. no. 87), white is either the middle of the field or the main feature of the composition. Intense and glowing color is confined to narrow clusters of stripes at the top and bottom of the painting. The effect achieved is very different from that of paintings like *Stellar Wise* and *April Tune*, both 1969 (cat. nos. 91, 94), *Prime Venture* and *Space Jog*, both 1970 (cat. nos. 100, 103). In these later works Noland continues to cluster narrow stripes at the top and bottom edges of the canvas, but here he fills the center of the field with a single luscious color. Despite this important point of contrast, the narrow stripes serve the same vital function in both the earlier and later paintings of this type: they contain the central field of color. In 1969-70 Noland shortened his canvases, and the resulting compactness of the support serves to implicitly contain the field of color at each side,

as the stripes explicitly limit it at top and bottom. Two related paintings, *Double Zone* and *Mexican Camino*, both 1970 (cat. nos. 97, 99), retain the larger proportions of the 1967 stripes. Color here is intense but subdued, and Noland counters the effect of its unimpeded lateral sweep by investing the field with texture. The modulation of the field in relation to color and proportion in these paintings represents Noland at his best.

Noland's working method in the stripe paintings differed somewhat from his procedure in the diamonds which, as has been discussed, were often cut out of rectangular horizontal stripes. Noland, with the aid of the assistants he began to use in 1967, stapled a length of canvas to the floor. Then he painted the field, adding stripes at top and bottom. The canvases were then stretched and finally Noland cropped them, considerably reducing or even eliminating some of the stripes. In many instances Noland cut several paintings from a single large horizontal field. But cropping was always the last step that determined not only size but the ultimate success of each work. This final cropping, the equivalent of the tuning of a musical instrument, has become an essential component of much of Noland's recent work.

Around the time Noland was developing the horizontal stripe paintings, he and Caro decided to buy materials from the David Smith estate. Noland began to make sculpture, a practice which he has continued to the present. The first pieces, influenced by Smith and Caro, were of stainless steel and were subsequently reworked. In general, the development of Noland's sculpture parallels that of his painting; in the instance of the shaped canvases, it precedes it. The first sculpture Noland was





Olitski, *Lovely Scream*, 1966. Private Collection

sufficiently satisfied with to exhibit was *Jenny*, 1970, composed of oak, brass, cor-ten and stainless steel. The horizontal and vertical structure and the use of a variety of materials make this piece the sculptural equivalent of the plaid paintings Noland began in 1971.

Noland had experimented with vertical formats while he was working on the horizontal stripe canvases. He did not, however, start to use vertical supports with regularity until he developed his plaid paintings. Noland's precedent for the plaid motif was Mondrian, who had used it to great effect in paintings like *New York City I*, 1941-42. Noland, however, cut several plaid paintings such as *And Blues*, *Blues Intentions*, *Lift in Abeyance*, *Tipperary Blue*, all 1971 (cat. nos. 106, 107, 111, 113), from a single large field just as he had done with the horizontal stripes. These vertical plaid paintings are characterized by vertical and horizontal bands that crisscross and overlap—a formulation Noland had never before attempted. They are as a rule smaller and marked by looser paint application than the horizontal stripes. The plaids allowed Noland to experiment with a more painterly surface, for which he used varnish, gel and other emulsions, to bleed and overlap colors and in general to free himself from the restrictions imposed by the horizontal stripes. In 1972-73 Noland confined the intersecting bands to the edges of his canvases and filled the centers with vaporous colors that to a degree resemble the atmospheric hues of Olitski's spray paintings, for example, *Lovely Scream*, 1966 (fig.). Although Noland did not use a spray-gun, he was able to achieve much the same effect as Olitski did with his pale, luminous, misty washes of color. In several paintings he went so far as to create

an Olitski-like edge. Although the edge is curved, it clearly relates to the boundary of the canvas; although it is linear, it asserts itself as painterly gesture—as in the early expressionist circles—rather than as drawing; although it resembles Olitski's formulation, it is unmistakably Noland's motif.

Noland was relatively uncomfortable with the rectangular format, which he found too confining, and soon began to adjust his plaids to the shape of squares or rectangles, circles and diamonds. The crisscrossing lines, surface paint treatment and, what were for Noland, aberrant rectangular proportions of the earlier plaids had created indeterminate spatial effects. But in paintings like *Under Color* and *Another Time*, both 1973 (cat. nos. 116, 118), colors are relatively opaque, proportions are based on the square, and the symmetry of the diamond reasserts itself as a classical frontal form of implacable order and restraint. In *Another Time*, 1973, a particularly successful painting, the crisscrossed lines no longer suggest a plaid but form a horizontal and vertical grid structure framed by the diamond-shaped support.

Prompted in part by his experience of making sculpture, Noland began to move away from rectangular supports. After the plaids he experimented with several shapes and numerous surface effects. He tilted rectangles off axis and shaped his interior configurations to conform to the resulting slight asymmetry. In these paintings motifs not unlike those in the uncannily predictive *Sun Dried: Japanese Space* of 1963 (cat. no. 34) fan out to create subtle spatial effects. By 1975 Noland was slicing his canvases, much as he cut wedges out of huge sheets of cor-ten for his sculpture. Noland's first step in making the shaped paintings



is to tape off areas he calls “rays,” which fan out in various directions on a large canvas rectangle. Then he chooses his colors, generally offbeat purples, yellows, blues, grays, browns, beiges. After he applies his paint he either sprays or buffs them with an electric buffer to achieve a variety of surface textures to balance the shape of the “rays.” Then he cuts the rectangle into variously shaped paintings. In part because he works on the floor and paints from all sides of the canvas, Noland does not decide which is bottom and which top until the painting is hung. He had often changed the orientation of earlier paintings, such as circles or diamonds, once they were installed. This final decision regarding orientation is a vital factor in the success or failure of Noland’s work.

By 1976 Noland began to shape extremely eccentric canvases. Now the canvases only remotely suggest the rectangles from which they were cut. In a painting like *Burnt Beige*, 1975 (cat. no. 119), the only element that even vaguely recalls the upper edge of a rectangle is a narrow dark band at the top of the support. This band, incidentally, is reminiscent of the black one in Klee’s *Arab Song* (fig.)—each stripe serves to anchor the painting that contains it to the wall. Noland’s dark band is the one stable element in an arrangement that suggests movement. Each shape is the result of careful proportioning of color. The bands in the most recent works do not fan out as they did in the beginning; they are heavier, denser, chunkier and turn in upon themselves, much as the circle turns in upon itself. In fact, in the most successful of these works, the cumulative movement of the bands is circular. In such paintings as *Burnt Beige*, *Ova Ray*, both 1975, and *Lapse*, 1976 (cat. nos. 119–121), Noland

deliberately suggests spatial ambiguity with irregular shapes and eccentric colors. These canvases may perhaps seem to be related to the chevrons which, although contained within squares or rectangles, were definitely shaped. However, the chevrons only inferred shape while these paintings are themselves shape. These works are less rigidly defined than one would expect, given their pronounced shapes and Noland’s penchant for geometric forms. They are, in fact, far less specific than the shaped canvases of Stella or Kelly. The lack of regularity in the external shapes of Noland’s canvases suggests that he is as uninterested in making objects of his paintings as he was in the late 1950’s. He is far more concerned with the idea of shape as space in an illusionistic sense. These works are about space, as were the horizontal stripe paintings. The shaped canvases are in this sense the alternatives, the successors to the horizontal stripe paintings. The lateral extension of the central field of the horizontal stripes has become the shaped space of the new canvases. The luminosity of stacked stripes has been succeeded by the opalescent surface and texture of “rays” of color. Opacity, transparency, tactility, scale, size, inherent in the stripe paintings take on a new dimension in the shaped canvases.

Noland ranks with Delacroix and the Impressionists among the great color painters of the modern era. Unquestionably heir to Matisse and Klee in the realm of color expression, he is to his generation what they were to their own. Noland’s search for the ideal Platonic form has crystallized into an art in which color and form are held in perfect equilibrium. The spare geometry of his form heightens the emotional impact of his color.

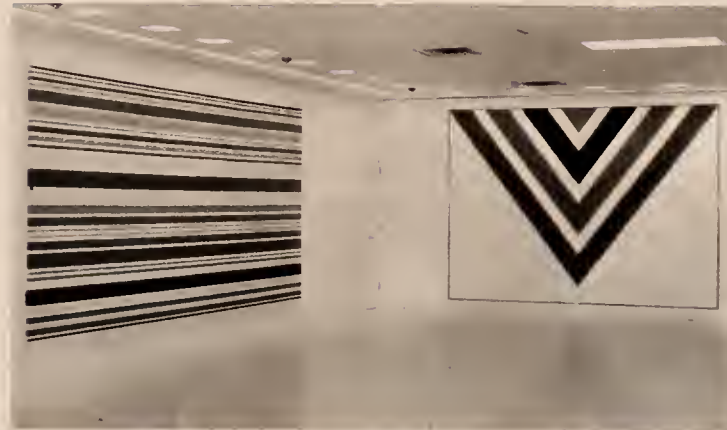
The rational and the felt, distilled form and sensuous color intermesh to create a magic presence. His space is color. His color is space. Color is all.

## Notes

1. Quoted in Paul Cummings, unpublished interview with Kenneth Noland, tape recorded at the artist’s studio, December 9 and 21, 1971, on deposit at Archives of American Art, New York. All quoted remarks by Noland, unless otherwise noted, are from this interview.
2. Robert Motherwell, “Notes on Mondrian and Chirico,” *VVV*, New York, no. 1, June 1942, pp. 59–60.
3. Quoted in Michel Seuphor, “Piet Mondrian: 1914–1918,” *Magazine of Art*, May 1952, p. 217.
4. *The Diaries of Paul Klee*, Berkeley and Los Angeles, 1964, translated by Max Knight, Pierre B. Schneider and R. Y. Zachary, p. 297.
5. Quoted in James McC. Truitt, “Art—Arid D.C. Harbors Touted ‘New’ Painters,” *The Washington Post*, December 21, 1961, p. A20.
6. J[ames] S[chuyler], “Reviews and Previews,” *Art News*, vol. 55, no. 10, February 1957, p. 10.
7. J[erome] R. M[ellquist], “Kenneth Noland,” *Arts*, vol. 31, no. 5, February 1957, p. 65.
8. Clement Greenberg, “Introduction,” Norman Mackenzie Art Gallery, University of Saskatchewan, Regina, *Three New American Painters: Louis, Olitski, Noland*, exhibition catalogue, 1963, n.p.
9. Jeanne Siegel [introduction], Visual Arts Gallery, School of Visual Arts, New York, *Kenneth Noland: Early Circle Paintings*, exhibition catalogue, 1975, n.p.
10. Quoted in Philip Leider, “The Thing in Painting Is Color,” *The New York Times*, August 25, 1968, p. 22.



André Emmerich Gallery, New York,  
one-man exhibition, 1966



National Gallery of Canada, *Modern  
American Painting*, Summer 1969



André Emmerich Gallery, New York,  
one-man exhibition, 1967

## Chronology

*All quoted remarks by Noland are from an unpublished interview with Paul Cummings, taped at the artist's studio, December 9 and 21, 1971.*

*For more information concerning the exhibitions cited in this chronology, see the complete one-man and group exhibitions lists, pp. 146-156.*



Left to right, Olitski, Greenberg, Kenworth Moffett, Noland and Willard Boepfle, 1976

1924-42

Born April 10, 1924, in Asheville, North Carolina. Father, amateur painter, mother, amateur musician. Third of four sons.

Attends public school in Asheville.

1942-46

Glider pilot and cryptographer in U.S. Air Force. Serves primarily in U.S. but also stationed in Egypt, Turkey.

1946-48

On G.I. Bill, attends Black Mountain College, Black Mountain, North Carolina, near Asheville.

Concentrates on art but also studies music. Studies primarily with Ilya Bolotowsky, acting head of Art Department, while Josef Albers, head of Art Department, is away on sabbaticals. Exposed by Bolotowsky to Piet Mondrian in particular among European geometric abstractionists. Develops interest in Paul Klee. Through Bolotowsky meets Hilla Rebay, Director of Museum of Non-Objective Painting, New York, who grants him, as well as other Black Mountain students, small monthly stipend for art supplies for several months.

Studies one semester in 1947 with Albers: becomes familiar with his color theories, Bauhaus principles.

Among others Noland studies with at Black Mountain in summer 1948 were John Cage and Peter Gripe. Faculty at this time also included: Elaine and Willem de Kooning, Buckminster Fuller, Merce Cunningham and Richard Lippold.

1948-49

*Fall*

To Paris on G.I. Bill to study with sculptor Ossip Zadkine.

Meets Arthur Secunda who introduces him to William Rubin.

Sees and is influenced by work of Henri Matisse, Joan Miró and Pablo Picasso.



1949

*April 23-May 5*

Galerie Raymond Creuze, Paris. First one-man exhibition. Consists of Klee-influenced works painted in Paris.

*Summer*

Returns to United States, settles in Washington, D.C.

1949-50

*Fall*

Student-teacher under G.I. Bill at Institute of Contemporary Arts, Washington, D.C.; subsequently teaches painting and drawing there full-time until about 1951.

Studies at ICA with Englishman Robin Bond who reinforces his interest in Klee. Noland replaces Bond when latter leaves ICA.

Meets Anne Truitt at ICA.

Painting of period continues to reveal strong Klee influence, for example, *Untitled*, 1950 (fig., p. 15).

1950

*Summer*

Studies at Black Mountain College. Among teachers there: Paul Goodman, Clement Greenberg, Theodoros Stamos and Leo Amino.

Beginning of significant relationship with Greenberg, which continues until present. Meets Helen Frankenthaler when she visits Black Mountain briefly.

*December 3-22*

Watkins Gallery, American University, Washington, D.C. First one-man exhibition in United States.

Meets David Smith through Cornelia Langer. Noland and Smith develop close friendship which lasts until Smith's death in 1965.

Sees Jackson Pollock's *Eyes in the Heat*, 1946 (fig., p. 16).

Marries Cornelia Langer; they have three children, Lyndon, Bill and Cady.

1951

Dubin Gallery, Philadelphia. One-man exhibition.

*Fall*

Begins teaching at Catholic University, Washington, D.C., where he remains about nine years. Teaches figure drawing, design fundamentals.

1952

Teaches night classes at Washington Workshop Center of the Arts, Washington, D.C., intermittently until 1956, when school dissolves.

Meets and becomes close friends with Morris Louis when both begin to teach at Washington Workshop Center. Dialogue between them lasts until Louis' death.

Meets Friedel Dzubas in New York.

Paints Klee-Pollock like canvases, for example, *Untitled*, c. 1952-53 (fig., p. 16).

*April 6-27*

The Baltimore Museum of Art, *20th Annual Exhibition: Maryland Artists*. Noland's *Images* included. Morris Louis also represented.

Included in Phillips Collection, Washington, D.C., *Paintings by Some Washington Artists*, summer; group show, Washington Workshop Center.

1953

Howard Mehring enters Catholic University, studies there with Noland.

*April 3-5*

Noland and Louis visit New York. Noland introduces Louis to Greenberg. Louis introduces Noland to Leonard Bocour. Friday Noland, Louis and Greenberg go to Harry Jackson's studio; Louis and Noland spend rest of day, part of Saturday going to galleries, see Franz Klines, Pollocks, among other work. Next morning they go to Frankenthaler's studio on visit arranged by Greenberg. Here they see her poured stain painting, *Mountains and Sea*, 1952 (fig., p. 17), among others. Upon return to Washington, Noland and Louis experiment together with stain technique.

*Summer*

Thomas Downing enrolls for summer course under G.I. Bill at Catholic University, studies life-drawing with Noland.

*October*

Noland organizes show for David Smith at Catholic University, later mounts exhibitions there for Louis, Lee Krasner-Herman Cherry (joint presentation) and Gene Davis.

One-man show at Dubin Gallery, Philadelphia; participates in group exhibitions, Catholic University; Washington Workshop Center.

Greenberg, David Smith begin to visit Washington two or three times a year; intense relationship evolves among Noland, Louis, Greenberg, Smith. Noland visits New York every five months or so.

1953-54

Experiments with Magna. Louis, however, was probably the first artist to stain with Magna. Noland begins mixing dry pigment, given to him by David Smith, with water-based plastic medium. This type of mixture later commercially manufactured as Aqua-Tec, Liquitex, etc. Primarily uses Magna until 1962, when he changes to Aqua-Tec.

Experiments with forms, imagery, methods of application: produces all-over abstractions reminiscent of Pollock, paintings with Frankenthaler-like landscape feeling, canvases influenced by de Kooning, Clyfford Still; paint applied thickly in Abstract Expressionist manner with brush or fingers or poured or stained in thin washes.

1954

*January 11-30*

Kootz Gallery, New York, *Emerging Talent*. Organized by Greenberg. Among other participants: Paul Feeley, Louis, Philip Pearlstein.

Meets Adolph Gottlieb during course of exhibition.

1955-56

Continues alternating Abstract Expressionist paint application with staining, as, for example, in *Untitled*, c. 1955 (fig., p. 18) and *Untitled* c. 1956 (fig., p. 20).

1956

Noland by now painting centered pictures, for example, *Untitled*, c. 1956 (fig., p. 20), Circle paintings gradually emerge, for example, *Globe*, 1956 (cat. no. 3).

Takes paintings to Poindexter Gallery, New York. Betty Parsons calls them to Dorothy Miller's attention.

Visits Pollock in Springs, Long Island.

September

*Young American Painters*. Traveling exhibition. Organized by Dorothy Miller, The Museum of Modern Art, New York, begins circulation in United States. Noland's *In a Mist*, 1955 (fig., p. 20), included. Among other participants: Richard Diebenkorn, Sam Francis, Ellsworth Kelly.

1957

Divorced from Cornelia Langer.

January 2-19

Tibor de Nagy Gallery, New York. First one-man exhibition in New York. Paintings include *Globe*, 1956, *Bedspreed* (fig., p. 22), *Elmer's Tune*, *Opal*, *Royal Envelope*. Show sparsely attended, little noted in press.

1957-58

Work gradually becomes more geometric, hard edged. Increasingly employs centered motifs such as discs, cruciform patterns, lozenges.

1958

Paints concentric circle canvases, generally considered first mature works. Other works of this time feature crosses, stars, pinwheel or armature-like motifs, but circles dominate by far. Produces double motifs; later cuts most into two separate paintings, for example, *This, That* (cat. no. 9), both 1958-59, *Half, And Half*, both 1959.

January 31-February 22

Jefferson Place Gallery, Washington, D.C. One-man exhibition.

October 14-November 16

Tibor de Nagy Gallery, New York. Second one-man exhibition there. Paintings include *Lavender Blue*, *Mitosis*, *Nero*, *Outskirts*, *The Seasons*.

Meets Raymond Parker in New York.

1958-59

Centered flower-like motifs appear in such paintings as *Crystal*, 1959, *Time's Motion*, 1959 (cat. no. 13). Briefly experiments with tondo format, for example, *Tondo*, 1958-59 (fig., p. 24).

1959

January 17-March 8

Corcoran Gallery of Art, Washington, D.C., *Twenty-Sixth Biennial Exhibition of Contemporary American Painting*. Noland's *Royal Envelope* included. Noland also represented in Corcoran Biennial 1963, 67, 75.

May

Meets Jules Olitski during installation of Olitski's first one-man exhibition at French and Co., New York, May 8-30.

October 14-November 7

French and Co., New York. One-man exhibition. First showing of concentric circle canvases. Paintings include *Ex-Nihilo*, 1958 (cat. no. 7) *Lunar Episode*, 1959 (cat. no. 10).

Meets Frank Stella during course of exhibition.

Meets Barnett Newman during year.

October-December

Anthony Caro visits United States and Mexico, is introduced to Noland in Washington by V. V. Rankine. Beginning of close relationship between Noland and Caro that continues until present day.

Meets Richard Smith.

1960

January 5-21

Jefferson Place Gallery, Washington, D.C. One-man exhibition. Paintings selected from 1959 one-man show at French and Co., New York.

May

Greenberg in his "Louis and Noland," *Art International*, vol. 4, no. 5, pp. 26-29, declares Louis and Noland the two artists he considers "serious candidates for major status" among all the younger Americans. The term "color painting" appears in print for the first time in this article.

May 3-31

Galerie Neufville (later Galerie Lawrence), Paris, *New American Painting*. Among other participants: Kelly, Louis, Parker, Robert Rauschenberg, Ludwig Sander, Stella, Jack Youngerman.

November 3-21

Galleria Dell'Ariete, Milan. One-man exhibition. Paintings include *Crystal*, *Ellipsis*, *Probe*, *Via*, all 1959, *Catherine*, 1959-60, *Empyrium*, 1960.

Late 1960-61

Bands in concentric circle paintings narrowed, placed further apart resulting in wider areas of unpainted canvas between them, for example, *Turnsole*, 1961 (cat. no. 22). Painterly remnants along edges of circles eliminated.

Meets Leslie Waddington in New York.

Meets Jack Bush in New York.

March 14-April 1

André Emmerich Gallery, New York. First of many regular one-man exhibitions here. Paintings include *Bloom*, (cat. no. 17), *Blush*, *Cycle*, *Fjord*, *Montana Sun*, *Nieuport*, *Rhyme*, *Teeter*, all 1960. Noland and Louis join then new Emmerich Gallery when French and Co. contemporary painting department closes after it exists slightly more than one year.

April 18-May 15

The New Gallery, Bennington College, Bennington, Vermont. One-man exhibition. Organized by E. C. Goossen. Paintings include *Epicenter*, 1958, *Bloom*, 1960, *Polyhedra*, 1960, *Easter*, 1961.

April 25-May 27

Galerie Neufville, Paris. One-man exhibition. Paintings include *Lunar Episode*, 1959

October 18-December 31

The Solomon R. Guggenheim Museum, New York, *American Abstract Expressionists and Imagists*. Organized by H. H. Arnason. Noland's *A Warm Sound in a Gray Field*, 1961, included.

1961-62

December 13, 1961-February 4, 1962

Whitney Museum of American Art, New York, *Annual Exhibition of 1961: Contemporary American Painting*. Noland's *Wotan*, 1961, included. Noland also represented in *Whitney Annual*, 1963, 65, 67, 69, 70, 72, 73.

1962

Begins cat's-eye series, for example, *New Problem*, 1962 (cat. no. 25). 1961-63 also paints circles, lozenges, diamonds, rounded off squares, all forms related to cat's-eye motif.

Meets Michael Fried.

January 5-February 18

The Art Institute of Chicago, *65th Annual American Exhibition: Some Directions in Contemporary Painting and Sculpture*. Noland's *Amusement Blues*, 1961, included. Noland also represented in *Chicago Annual 1970*, 72, 76.

March

Galerie Charles Lienhard, Zürich. One-man exhibition. Paintings include: *Lunar Episode*, *Mesb* (cat. no. 11), *Point*, all 1959.

March 20-May 13

Whitney Museum of American Art, New York, *Geometric Abstraction in America*. Noland's *Painting*, 1958, included.

March 30-April 30

Galerie Alfred Schmela, Düsseldorf. One-man exhibition.

April 21-October 21

Seattle Fine Arts Pavillion, Seattle World's Fair, *Art Since 1950: American and International*. Organized by Sam Hunter. Noland's *Reverberation*, 1961, included.

Spring

Moves from Washington to New York; lives at Chelsea Hotel.

Sees Frankenthaler and Robert Motherwell.

Summer

Rents house at Bolton Landing, paints there. Meets Lawrence Rubin.

September 7

Death of Morris Louis at age fifty in Washington, D.C.

Meets John Kasmin.

1963

Develops chevrons while staying at Chelsea Hotel. Motif centered, suspended from top edge of canvas.

Buys Robert Frost farm, South Shaftsbury, Vermont; moves there.

Meets Alan Solomon.

January 11-February 15

Norman Mackenzie Art Gallery, Saskatchewan, Canada, *Three New American Painters: Louis, Noland, Olitski*. Organized by Greenberg. Noland's *Rest*, 1958, *Gift*, *New Problem*, both 1962, included.

April

One-man exhibitions: Kasmin Limited, London, opened April 18: first of several exhibitions here includes *Breath*, 1959 (cat. no. 15), *Corn Sweet*, 1961 (cat. no. 20); Galerie Lawrence, Paris, April 23-May 16: includes *William 1960* (cat. no. 19), *Hub*, 1961, *Rose*, 1961; André Emmerich Gallery, New York, April 23-May 18: includes *Blue-Green Confluence*, *Blue Horizon* (cat. no. 30), *Blue Veil*, *Flush*, *Yellow Half*, all 1963.

May 19-September 15

The Jewish Museum, New York, *Toward a New Abstraction*. Organized by Solomon. Noland's *Spread*, 1958 (cat. no. 8), *Lake*, 1959, *Sunshine*, 1961, *Lebron*, 1962, *Hover*, 1963 (cat. no. 33).

August

Conducts Emma Lake Artist's Workshop, University of Saskatchewan, Canada.

1964

Eccentric or asymmetrical chevrons in which V is placed off-center. Starts to modify canvas shape to coincide with motif: begins transition from chevron in square format to diamond-shaped canvases.

Spring

Olitski and Caro, living in Vermont, are in close contact with Noland. Greenberg, William Rubin and David Smith visit there.

Meets Sidney Tillim.

Meets David Mirvish.

April 22-June 28

Tate Gallery, London, *Painting and Sculpture of a Decade*, 54-64. Noland's *Breath*, 1959, included.

April 23-June 7

Los Angeles County Museum, *Post Painterly Abstraction*. Organized by Greenberg. Noland's *Cycle*, 1960, *New Problem*, 1962, *Cadmium Radiance*, 1965, included.

Summer

Visits England and meets Tim Scott, David Annesley, Michael Bolus, Phillip King, William Tucker and Isaac Witkin.

June 20-October 18

XXXII Biennale, Venice. United States section organized by Solomon. Noland's *Turnsole*, 1961, (cat. no. 22), *Karma*, 1963, *Trans Flux*, 1963 (cat. no. 35), *Sarah's Reach*, 1964 (cat. no. 42), *Tropical Zone*, 1964 (fig., p. 30), among others included. Other American participants: Jasper Johns, Louis, Claes Oldenburg, Rauschenberg, Stella.

October 7-November 1

Centro de Artes Visuales, Instituto Torcuato Di Tella, Buenos Aires, *Premio Nacional e Internacional*. Noland receives international prize, Di Tella.

1964-65

Begins to attenuate diamonds, reduce number of bands, experiment with neutral colors.



1965

February 4-March 7

The Jewish Museum, New York. First one-man museum exhibition. Organized by Solomon, hung by Noland. Thirty-seven paintings include *Chalice*, 1959, *Turnsole*, 1961, *Spring Cool*, 1962 (cat. no. 26), *Air*, *Mach II*, *17th Stage*, (cat. no. 45), *Tropical Zone*, all 1964.

February 21-March 16

David Mirvish Gallery, Toronto. First of numerous one-man exhibitions here.

February 23-April 25

The Museum of Modern Art, New York, *The Responsive Eye*. Organized by William C. Seitz. Noland's *And Again*, 1964 (cat. no. 36), included.

April 23-May 30

Fogg Art Museum, Harvard University, Cambridge, Massachusetts, *Three American Painters: Kenneth Noland Jules Olitski Frank Stella*. Organized by Michael Fried. Noland's *Across*, *Golden Day*, *Half Way* (cat. nos. 49, 50), *Karma*, all 1964, among many others included.

June 25-September 5

Washington Gallery of Modern Art, Washington, D.C., *The Washington Color Painters*. Organized by Gerald Nordland. Noland's *Tropical Zone*, 1964, included.

Noland wins Citation Award from Brandeis University Creative Arts Awards.

Late 1965-66

Simultaneously develops needle diamonds, for example, *Untitled*, 1966 (cat. no. 68), which he continues to paint until 1967, and horizontal stripe canvases. Either cuts diamonds out of horizontal rectangles or paints on diamond-shaped supports. Cuts related paintings out of horizontal striped fields.

1966

Noland and Caro buy materials from David Smith estate. Noland begins making sculpture, which he

continues to do to present. James Wolfe becomes sculpture assistant. Stylistic development of sculpture in general parallels that of painting.

Fall

Teaches this semester at Bennington, substituting for Olitski.

September 21-November 27

The Solomon R. Guggenheim Museum, New York, *Systemic Painting*. Organized by Lawrence Alloway. Noland's *Par Transit*, 1966, included.

November 8-26

Nicholas Wilder Gallery, Los Angeles. First one-man exhibition in Los Angeles.

1966-67

November 19, 1966-January 15, 1967

Stedelijk Museum, Amsterdam, *Vormen van de Kleur*. Noland's *Amusement Blues*, 1961, *Early Fall*, 1963, *Transwest*, 1965, included.

1967

Introduced to Michael Steiner by Richard Bellamy. Marries Stephanie Gordon.

Experiments with many colors, widths of stripes within one work. Begins using tape to achieve straight edges of horizontal stripes; continues this practice to present. Brother Neil, young artists Kikuo Saito and Stewart Waltzer become assistants.

Meets Roger Williams.

February 24-April 19

Corcoran Gallery of Art, Washington, D.C., *Thirtieth Biennial Exhibition of Contemporary American Painting*. Noland's *Horizontal Site*, 1965, *Pause*, 1966, included. He receives Corcoran Copper Medal, William A. Clark Prize of \$500.00 for *Pause*.

November 13-December 30

National Museum, Dublin, *Rosc '67: The Poetry of Vision*. Organized by Jean Leymarie, Willem Sandberg and James Johnson Sweeney, Chairman, for the Royal Dublin Society. Noland's *Swing*, 1964, among others included.

1968

May 16-June 16

The Metropolitan Museum of Art, New York, *Kenneth Noland, Morris Louis, Anthony Caro*. Noland's *Via Blues*, *Coarse Shadow*, both 1967 (cat. nos. 71, 76), included.

June 27-October 6

Museum Fridericianum, Kassel, 4. *Documenta*. Noland's *Shift*, 1966 (cat. no. 59), *Date Line*, *Magus*, *Open End*, *Shadow Line*, all 1967, included.

July 3-September 8

The Museum of Modern Art, New York, *The Art of the Real: USA 1948-1968*. Organized by Goossen. Noland's *Turnsole*, 1961, *Resta*, 1968, included.

1968-69

Meets Willard Boepple who subsequently assists on sculpture.

Develops several modifications of horizontal stripe motif. Stripes confined to top and bottom edges; center a single color field.

1969

Keeps Vermont farm but moves back to New York.

March 18-April 27

Art Gallery, University of California, Irvine, *New York: The Second Breakthrough, 1959-1964*. Organized by Solomon. Noland's *Outbound*, 1961, *Via Media*, 1963, *Five*, 1964, included.

April 5-30

Lawrence Rubin Gallery, New York. One-man exhibition.

1969-70

October 16, 1969-February 1, 1970

The Metropolitan Museum of Art, New York, *New York Painting and Sculpture: 1940-1970*. Organized by Henry Geldzahler. Noland's *Teton Noir*, 1961, *Bend Sinister*, *Embrown* (cat. nos. 38, 40), *Mach II*, *17th Stage*, all 1964, *Trans Median*, *Dawn-Dusk* (cat. nos. 78, 87), *Trans Median II*, all 1968, *Via Lime* (cat. no. 90), 1968-69.

Divorced from Stephanie Gordon.

1970

May

Caro works at Noland's Vermont studio while Noland continues painting horizontal stripe series there.

September 15-November 1

Albright-Knox Art Gallery, Buffalo, *Color and Field 1890-1970*. Organized by Priscilla Colt. Noland's *Nightwood*, *Ring*, both 1964, *Vista*, 1968 *Night Plum*, 1970, included. Exhibition travels in United States.

1970-71

December 12, 1970-February 7, 1971

Sculpture exhibited for first time, when *Jenny*, 1970, is shown in Whitney Annual.

1971

Invited to Tel Aviv by Tel Aviv Foundation of Literature and Art, sponsored by Mrs. Abba Eban.

Begins work on sculptures *Vermont*, completed 1973, and *Loom*, completed 1974. Gives *Vermont* to city of Tel Aviv.

February 25-April 18

Whitney Museum of American Art, New York, *The Structure of Color*. Organized by Marcia Tucker. Noland's *Via Token*, 1969, included.

1971-72

Vertical plaid pictures: forms and colors are overlapped, application looser, canvases smaller than in horizontal stripe paintings. Cuts several plaid paintings, such as *And Blues*, *Blue Intentions*, *Lift in Abeyance* and *Tipperary Blue*, 1971 (cat. nos. 106, 107, 111, 113), from one large field.

April 14-May 21

Museum of Fine Arts, Boston, *Abstract Painting in the '70's: a Selection*. Organized by Kenworth Moffett. Noland's *Double Ending*, *Sun Bouquet*, *Yemen's Heritage*, all 1972, included.

1972-73

Further develops plaid series: uses horizontal as well as vertical formats.

1973

September 7-October 20

Galerie André Emmerich, Zürich. First one-man exhibition here.

1973-74

Paints plaid compositions on square, rectangular, circular and diamond-shaped canvases.

1974

Moves back to Vermont.

Makes stainless steel sculpture, *Homage: David Smith*. Begins working in cor-ten steel, for example, *Ridge*, *Shadow*.

January 15-March 10

Museum of Fine Arts, Houston, *The Great Decade of American Abstraction: Modernist Art 1960-1970*. Organized by E. A. Carmean, Jr. Noland's *Split Spectrum*, 1961, *17th Stage*, 1964, *Go*, 1965, *Dawn-Dusk*, 1968, *Appearance*, 1970, included.

1975

Starts series of irregularly shaped canvases. Experiments with hanging rectangles tilted off vertical axis. Introduces "rays," bands of irregular width which cross canvas at various angles. Experiments with new color combinations, techniques.

January 6-31

School of Visual Arts Gallery, New York. One-man exhibition of early circle paintings. Organized by Jeanne Siegel. Paintings include *Rocker*, 1958, (cat. no. 5), *Mandarin*, 1961.

May

Michael Williams begins to assist Noland in his studio.

Fall

Visits Australia and New Zealand as guest lecturer, then travels to Bora-Bora, Bali, Japan, Hong Kong and other areas in Far East.

1976

Shows recent shaped canvases in one-man exhibitions, Galerie André Emmerich, Zürich (October 9-November 13); Galerie Daniel Templon, Paris (October 16-November 12); Galerie Wentzel, Hamburg (November 13, 1976-January 29, 1977).

October 23-November 16

Leo Castelli Gallery, New York. First one-man exhibition at this gallery. Includes *Another Choice*, *Burnt Beige* (cat. no. 119), *Lapse* (cat. no. 121), *Mid-Morning*, all 1976.

1977

January

Elected to American Academy and Institute of Arts and Letters.



Noland and his children, Lyndon, Bill and Cady, 1965

## Works in the Exhibition

*Dimensions are given in inches.  
Height precedes width. Dimensions  
for the highest and widest points  
are cited for irregularly shaped  
canvases.*

*\*denotes work is not illustrated.*

*†denotes work is not in exhibition.*

*Illustrations follow checklist. Color  
reproductions precede black and  
white illustrations.*

\*1

*Study in Color Relationships, No. 1.*  
Early 1950's

Collage with oil on paper, 9 x 9½"  
Collection Arts and Science Mu-  
seum, Statesville, North Carolina

\*2

*Study in Color Relationships, No. 2.*  
Early 1950's

Oil on paper, 11½ x 11½"  
Collection Arts and Science Mu-  
seum, Statesville, North Carolina

3

*Globe.* 1956  
Acrylic on canvas, 60 x 60"  
Collection Cornelia Noland,  
Washington, D.C.

4

*Circle.* 1958  
Acrylic on canvas, 96 x 96"  
Andy Williams Private Collection

5

*Rocker.* 1958  
Acrylic on canvas, 54½ x 54½"  
Collection Peter Sharp, New York

†6

*Untitled.* 1958  
Acrylic on canvas, 60 x 60"  
Collection The Lannan Foundation,  
Palm Beach

7

*Ex-Nihilo.* 1958  
Acrylic on canvas, 64½ x 71½"  
Collection of the artist

8

*Spread.* 1958  
Oil on canvas, 117 x 117"  
New York University Art Collec-  
tion, Gift of William S. Rubin, 1964

9

*That.* 1958-59  
Acrylic on canvas, 81¾ x 81¾"  
Collection Mr. and Mrs. David  
Mirvish, Toronto

10

*Lunar Episode.* 1959  
Oil on canvas, 70½ x 68½"  
Collection Mr. and Mrs. Charles  
Gilman, Jr., New York

11

*Mesb.* 1959  
Oil on canvas, 65¾ x 63¾"  
Collection Mr. and Mrs. Alvin L.  
Ukman, Chicago

12

*Round.* 1959  
Acrylic on canvas, 92 x 92"  
Collection Mr. and Mrs. Algur H.  
Meadows and the Dallas Museum  
of Fine Arts

13

*Time's Motion.* 1959  
Acrylic on canvas, 70 x 71"  
Collection Mr. and Mrs. Ronald K.  
Greenberg, St. Louis

14

*Virginia Site.* 1959  
Acrylic on canvas, 70 x 70"  
Collection Joseph Helman,  
New York

15

*Breath.* 1959  
Oil on canvas, 66 x 66"  
Collection Mr. and Mrs. Joseph  
Pulitzer, Jr., St. Louis

16

*Magic Box.* 1959  
Acrylic on canvas, 93 x 93"  
Collection The Metropolitan Mu-  
seum of Art, New York, Purchase  
1977, Funds of Anonymous Donor

17

*Bloom.* 1960  
Acrylic on canvas, 67 x 67½"  
Collection Kunstsammlung  
Nordrhein-Westfalen, Düsseldorf

18

*Whirl.* 1960  
Acrylic on canvas, 70¾ x 69½"  
Collection Des Moines Art Center,  
Coffin Fine Arts Trust Fund, 1974

19

*William.* 1960  
Acrylic on canvas, 82⅛ x 81⅛"  
Collection of the artist

20

*Corn Sweet.* 1961  
Acrylic on canvas, 33⅞ x 33⅞"  
Private Collection

21

*Inner Way.* 1961  
Acrylic on canvas, 82 x 82"  
Collection Graham Gund



22	29	35	41
<i>Turnsole.</i> 1961	<i>Winter Sun.</i> 1962	<i>Trans Flux.</i> 1963	<i>Magenta Haze.</i> 1964
Acrylic on canvas, 94 $\frac{1}{8}$ x 94 $\frac{1}{8}$ "	Acrylic on canvas, 69 $\frac{3}{4}$ x 69 $\frac{1}{2}$ "	Acrylic on canvas, 102 x 164"	Acrylic on canvas, 70 $\frac{1}{2}$ x 70 $\frac{1}{2}$ "
Collection The Museum of Modern Art, New York, Blanchette Rockefeller Fund, 1968	Collection Emanuel Hoffmann-Fondation, Kunstmuseum Basel	Lent by Rutland Gallery, London	Private Collection
23	30	36	42
<i>Winter Sun.</i> 1961	<i>Blue Horizon.</i> 1963	<i>And Again.</i> 1964	<i>Sarah's Reach.</i> 1964
Acrylic on canvas, 33 $\frac{1}{2}$ x 33 $\frac{1}{2}$ "	Acrylic on canvas, 72 x 72"	Acrylic on canvas, 69 x 69"	Acrylic on canvas, 94 $\frac{1}{8}$ x 91 $\frac{5}{8}$ "
Private Collection	Vincent Melzac Collection, Washington, D.C.	Collection Mr. and Mrs. Bagley Wright	Vincent Melzac Collection, Washington, D.C.
24	31	37	43
<i>Burnt Day.</i> 1962	<i>Dusk.</i> 1963	<i>Baba Yagga.</i> 1964	<i>Prime Course.</i> 1964
Acrylic on canvas, 45 x 45"	Acrylic on canvas, 94 x 74"	Acrylic on canvas, 64 x 66 $\frac{1}{4}$ "	Acrylic on canvas, 91 x 104"
Private Collection, London	Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.	Lydia and Harry L. Winston Collection (Dr. and Mrs. Barnett Malbin, New York)	Lent by Rutland Gallery, London
25	32	38	44
<i>New Problem.</i> 1962	<i>East-West.</i> c. 1963	<i>Bend Sinister.</i> 1964	<i>Summertime.</i> 1964
Acrylic on canvas, 71 x 73"	Acrylic on canvas, 70 $\frac{3}{8}$ x 69 $\frac{1}{2}$ "	Acrylic on canvas, 92 $\frac{3}{4}$ x 156 $\frac{3}{4}$ "	Acrylic on canvas, 70 x 70"
Private Collection	Vincent Melzac Collection, Washington, D.C.	Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.	Collection Artco International, New York
26	33	39	45
<i>Spring Cool.</i> 1962	<i>Hover.</i> 1963	<i>Half Time.</i> 1964	<i>17th Stage.</i> 1964
Acrylic on canvas, 96 x 96"	Acrylic on canvas, 69 x 69"	Acrylic on canvas, 69 $\frac{3}{4}$ x 69 $\frac{3}{4}$ "	Acrylic on canvas, 93 $\frac{1}{2}$ x 80 $\frac{1}{2}$ "
The Weisman Family Collection	Collection Fogg Art Museum, Harvard University, Cambridge, Massachusetts, Purchase— Louise E. Bettens Fund	Collection Dr. T. E. Krayenbuehl, Oberreiden	Collection Carter Burden, New York
27	34	40	46
<i>Eyre.</i> 1962	<i>Sun Dried: Japanese Space.</i> 1963	<i>Embrown.</i> 1964	3-64. 1964
Acrylic on canvas, 96 x 96"	Acrylic on canvas, 63 $\frac{1}{2}$ x 63 $\frac{1}{2}$ "	Acrylic on canvas, 101 x 144"	Acrylic on canvas, 72 x 72"
Collection Mr. and Mrs. John D. Murchison, Dallas	Collection Mr. and Mrs. John D. Murchison, Dallas	Collection Mr. and Mrs. David Mirvish, Toronto	Collection Dr. and Mrs. William Tannenbaum, Chicago
†28			47
<i>Target.</i> 1962			<i>Trans Shift.</i> 1964
Oil on canvas, 21 $\frac{1}{2}$ x 21 $\frac{1}{2}$ "			Acrylic on canvas, 100 x 113 $\frac{1}{2}$ "
Collection Mrs. Taft Schreiber			Collection Mr. and Mrs. S. I. Newhouse, Jr.

†48

*Bridge.* 1964

Acrylic on canvas, 89 x 98"

Collection The Davidson Family,  
Toronto

49

*Golden Day.* 1964

Acrylic on canvas, 72 x 72"

Private Collection

50

*Half Way.* 1964

Acrylic on canvas, 72 x 72"

Collection of the artist

\*50a

*Three-Thirty.* 1964

Acrylic on canvas, 45¼ x 45¼"

Private Collection

51

*Grave Light.* 1965

Acrylic on canvas, 102 x 204"

Robert A. Rowan Collection

52

*Nobid.* 1965

Acrylic on canvas, 46 x 46"

Collection Mr. and Mrs. David  
Mirvish, Toronto

53

*Saturday Night.* 1965

Acrylic on canvas, 60 x 60"

Private Collection

\*54

*Plunge.* 1965

Acrylic on canvas, 46 x 46"

Collection Mrs. Anne Mirvish,  
Toronto

55

*Largesse.* 1965

Acrylic on canvas, 48 x 48"

Collection Mr. and Mrs. Roy  
Friedman, Chicago

56

*Approach.* 1966

Acrylic on canvas, 22 x 96"

Private Collection

57

*Dark Sweet Cherry.* 1966

Acrylic on canvas, 56 x 70"

Collection Mr. and Mrs. David  
Mirvish, Toronto

58

*Sound.* c. 1966

Acrylic on canvas, 30 x 216"

Collection Joanne du Pont,  
New York

59

*Shift.* 1966

Acrylic on canvas, 24 x 96"

Collection Marc and Livia Straus,  
Boston

60

*Shade.* 1966

Acrylic on canvas, 24 x 96"

Collection Mr. and Mrs. David  
Mirvish, Toronto

†61

*Dry Shift.* 1967

Acrylic on canvas, 96 x 24"

Collection Mr. and Mrs. A. Alfred  
Taubman

62

*Deep Pillot.* 1967

Acrylic on canvas, 96 x 24"

Lent by Kasmin Limited, London

63

*Strand.* 1966

Acrylic on canvas, 61 x 104"

Private Collection

\*64

*Blue Shift II.* 1966

Acrylic on canvas, 24 x 96"

Collection of the artist

\*65

*Pause.* 1966

Acrylic on canvas, 36 x 192"

Collection Anthony and Sheila Caro

\*66

*Warm and Cool.* 1966

Acrylic on canvas, 24 x 96"

Collection of the artist

67

*Approach.* 1966

Acrylic on canvas, 96 x 22"

Private Collection

68

*Untitled.* 1966

Acrylic on canvas, 96 x 24"

Private Collection

69

*Must.* 1966

Acrylic on canvas, 48 x 96"

Collection The Edmonton Art  
Gallery, Edmonton, Canada,  
Westburne International Industries  
and Gallery Fund

\*70

*Solar Edge.* 1966

Acrylic on canvas, 96 x 24"

Collection Jennifer Cosgriff,  
New York

71

*Via Blues.* 1967

Acrylic on canvas, 90½ x 264"

Robert A. Rowan Collection

\*72

*Powder.* 1967

Acrylic on canvas, 24 x 96"

Collection Anthony and Sheila Caro

\*73

*Rainbow.* 1967

Acrylic on canvas, 35 x 204"

Collection of the artist

\*74

*The Time.* 1967

Acrylic on canvas, 67 x 151"

Collection of the artist

75

*Seamline.* 1967

Acrylic on canvas, 24 x 96"

Collection Lewis Cabot

- \*76  
*Coarse Shadow*. 1967  
 Acrylic on canvas, 90 x 276"  
 Collection Mr. and Mrs. Eugene M. Schwartz
- 77  
*Kind*. 1968-69  
 Acrylic on canvas, 10 x 144"  
 Collection Artcounsel, Inc., Boston
- 78  
*Trans Median I*. 1968  
 Acrylic on canvas, 84½ x 84½"  
 Lent by David Mirvish Gallery, Toronto
- 79  
*Via Flow*. 1968  
 Acrylic on canvas, 54 x 148"  
 Collection Graham Gund
- 80  
*Via Tradewind*. 1968  
 Acrylic on canvas, 53 x 114"  
 Collection Dr. and Mrs. Frederick L. Tunick, New York, and Dr. and Mrs. Paul A. Tunick, New York
- \*81  
*Trans Pale*. 1968  
 Acrylic on canvas, 30 x 168"  
 Collection Lewis Cabot
- \*82  
*Via A. M.* 1968  
 Acrylic on canvas, 54½ x 99"  
 Collection of the artist
- \*83  
*Via Mojave*. 1968  
 Acrylic on canvas, 45½ x 122"  
 Collection of the artist
- \*84  
*Via Peach*. 1968  
 Acrylic on canvas, 48½ x 142½"  
 Collection of the artist
- \*85  
*Via Shimmer*. 1968  
 Acrylic on canvas, 60¾ x 112½"  
 Collection of the artist
- \*86  
*Vista*. 1968  
 Acrylic on canvas, 58½ x 150"  
 Collection Mr. and Mrs. Bagley Wright
- 87  
*Dawn-Dusk*. 1968  
 Acrylic on canvas, 31 x 142"  
 Private Collection
- 88  
*Trans Echo*. 1968  
 Acrylic on canvas, 90 x 360"  
 Lent by Kasmin Limited, London
- 89  
*Transvaries*. 1968  
 Acrylic on canvas, 59 x 147"  
 Collection Marquess of Dufferin and Ava, London

- 90  
*Via Lime*. 1968-69  
 Acrylic on canvas, 72½ x 240"  
 Lent by André Emmerich Gallery, New York
- 91  
*Stellar Wise*. 1969  
 Acrylic on canvas, 50¾ x 102"  
 Collection Mrs. Hannelore Schulhof
- \*92  
*And None*. 1969  
 Acrylic on canvas, 6½ x 102"  
 Collection Lewis Cabot
- 93  
*Each*. 1969  
 Acrylic on canvas, 10 x 144"  
 Lent by Galerie Bogislav von Wentzel, Hamburg
- 94  
*April Tune*. 1969  
 Acrylic on canvas, 65¾ x 124½"  
 Collection The Solomon R. Guggenheim Museum, New York
- 95  
*Inner Green*. 1969  
 Acrylic on canvas, 97¾ x 29"  
 Collection of the artist
- 96  
*Dawn's Road*. 1970  
 Acrylic on canvas, 59 x 114"  
 Collection Irving Blum, New York
- 97  
*Double Zone*. 1970  
 Acrylic on canvas, 79 x 192"  
 Private Collection
- †98  
*Intent*. 1970  
 Acrylic on canvas, 10 x 144"  
 Collection William Ehrlich, New York
- 99  
*Mexican Camino*. 1970  
 Acrylic on canvas, 44 x 164"  
 Collection Mr. and Mrs. Harry W. Anderson, Atherton, California
- 100  
*Prime Venture*. 1970  
 Acrylic on canvas, 63¾ x 114"  
 Collection Renée and Maurice Ziegler, Zürich
- 101  
*Greek Vision*. 1970  
 Acrylic on canvas, 107½ x 240"  
 Private Collection
- 102  
*Regal Grey*. 1970  
 Acrylic on canvas, 61¼ x 114"  
 Lent by Kasmin Limited, London
- \*103  
*Space Jog*. 1970  
 Acrylic on canvas, 74¾ x 126"  
 Lent by David Mirvish Gallery, Toronto



\*104

*Summer's Brown.* 1970

Acrylic on canvas, 65 x 114"

Collection Irving Blum, New York

\*105

*Lift Off.* 1970

Acrylic on canvas, 75½ x 138"

Collection Mr. and Mrs. Jonathan Lambert

106

*Blues Intentions.* 1971

Acrylic on canvas, 107 x 39½"

Collection Joanne du Pont,  
New York

107

*And Blues.* 1971

Acrylic on canvas, 107 x 16"

Collection Joanne du Pont,  
New York

108

*Grey Pioneer.* 1971

Acrylic on canvas, 102¼ x 45"

Private Collection

109

*Sutter's Mill.* 1971

Acrylic on canvas, 91¾ x 31½"

Collection Michael Steiner,  
New York

110

*Until Tomorrow.* 1971

Acrylic on canvas, 93¾ x 86"

Private Collection

111

*Lift in Abeyance.* 1971

Acrylic on canvas, 100¼ x 24¼"

Lent by André Emmerich Gallery,  
New York

112

*Plaid's Time.* 1971.

Acrylic on canvas, 103 x 14½"

Private Collection

113

*Tipperary Blue.* 1971

Acrylic on canvas, 98½ x 41¾"

Lent by Galerie Beyeler, Basel

†114

*Rising and Falling.* 1972

Acrylic on canvas, 84¼ x 151½"

Courtesy André Emmerich  
Gallery, New York

†115

*Golden Space.* 1973

Acrylic on canvas, 79½" diameter

Collection of the artist

116

*Under Color.* 1973

Acrylic on canvas, 72 x 72"

Lent by David Mirvish Gallery,  
Toronto

117

*Lorraine.* 1973

Acrylic on canvas, 84" diameter

Collection Lewis M. Kaplan  
Associates Limited

118

*Another Time.* 1973

Acrylic on canvas, 72 x 72"

Lent by André Emmerich Gallery,  
New York

†119

*Burnt Beige.* 1975

Acrylic on canvas, 95½ x 112"

Collection Dr. and Mrs. John M.  
Shuey

†120

*Ova Ray.* 1975

Acrylic on canvas, 112 x 112"

Courtesy Leo Castelli Gallery,  
New York

121

*Lapse.* 1976

Acrylic on canvas, 76 x 139½"

Private Collection

122

*Splay.* 1976

Acrylic on canvas, 104 x 111½"

Collection William Hokin, Chicago

123

*Ridge.* 1975

Cor-ten steel, 69 x 234 x 120"

Collection of the artist

*Globe.* 1956

Acrylic on canvas, 60 x 60"

Collection Cornelia Noland,  
Washington, D.C.



*Circle*. 1958

Acrylic on canvas, 96 x 96"

Andy Williams' Private Collection





5  
*Rocker*. 1958  
Acrylic on canvas, 54½ x 54½"  
Collection Peter Sharp, New York



*Untitled*. 1958

Acrylic on canvas, 60 x 60"

Collection The Lannan Foundation,  
Palm Beach



*That*, 1958-59

Acrylic on canvas, 81¼ x 81¼"

Collection Mr. and Mrs. David  
Mirvish, Toronto





*Lunar Episode.* 1959

Oil on canvas, 70½ x 68½"

Collection Mr. and Mrs. Charles  
Gilman, Jr., New York



*Mesh*, 1959

Oil on canvas, 65  $\frac{3}{4}$  x 63  $\frac{3}{4}$ "

Collection Mr. and Mrs. Alvin L.  
Ukman, Chicago



*Round.* 1959

Acrylic on canvas, 92 x 92"

Collection Mr. and Mrs. Algur H.  
Meadows and the Dallas Museum  
of Fine Arts





*Time's Motion.* 1959

Acrylic on canvas, 70 x 71"

Collection Mr. and Mrs. Ronald K.  
Greenberg, St. Louis



*Virginia Site*, 1959

Acrylic on canvas, 70 x 70"

Collection Joseph Helman,  
New York



*Magic Box*. 1959

Acrylic on canvas, 93 x 93"

Collection The Metropolitan Museum of Art, New York, Purchase 1977, Funds of Anonymous Donor





*Bloom.* 1960

Acrylic on canvas, 67 x 67½"

Collection Kunstsammlung  
Nordrhein-Westfalen, Düsseldorf



*Corn Sweet*, 1961

Acrylic on canvas,  $33\frac{7}{8} \times 33\frac{7}{8}$ "

Private Collection



*Inner Way*, 1961

Acrylic on canvas, 82 x 82"

Collection Graham Gund





*Turnsole*. 1961

Acrylic on canvas, 94 $\frac{1}{8}$  x 94 $\frac{1}{8}$ "

Collection The Museum of  
Modern Art, New York,  
Blanchette Rockefeller Fund, 1968



*Winter Sun.* 1961

Acrylic on canvas, 33½ x 33½"

Private Collection



*Burnt Day.* 1962

Acrylic on canvas, 45 x 45"

Private Collection, London





*New Problem.* 1962

Acrylic on canvas, 71 x 73"

Private Collection



*Spring Cool.* 1962

Acrylic on canvas, 96 x 96"

The Weisman Family Collection



*Blue Horizon. 1963*

Acrylic on canvas, 72 x 72"

Vincent Melzac Collection,  
Washington, D.C.





*Dusk*, 1963

Acrylic on canvas, 94 x 74"

Collection Hirshhorn Museum and  
Sculpture Garden, Smithsonian  
Institution, Washington, D.C.



*East-West*. c. 1963

Acrylic on canvas, 70 $\frac{3}{8}$  x 69 $\frac{1}{2}$ "

Vincent Melzac Collection,  
Washington, D.C.



*Hover*, 1963

Acrylic on canvas, 69 x 69"

Collection Fogg Art Museum,  
Harvard University, Cambridge,  
Massachusetts, Purchase—  
Louise E. Bettens Fund



34

*Sun Dried: Japanese Space.* 1963

Acrylic on canvas, 63½ x 63½"

Collection Mr. and Mrs. John D.  
Murchison, Dallas

35

*Trans Flux.* 1963

Acrylic on canvas, 102 x 164"

Lent by Rutland Gallery, London







*And Again.* 1964

Acrylic on canvas, 69 x 69"

Collection Mr. and Mrs. Bagley  
Wright



*Baba Yagga*. 1964

Acrylic on canvas, 64 x 66¼"

Lydia and Harry L. Winston  
Collection (Dr. and Mrs. Barnett  
Malbin, New York)







38

*Bend Sinister.* 1964

Acrylic on canvas, 92 $\frac{3}{4}$  x 156 $\frac{3}{4}$ "

Collection Hirshhorn Museum and  
Sculpture Garden, Smithsonian  
Institution, Washington, D.C.

39

*Half Time.* 1964

Acrylic on canvas, 69 $\frac{3}{4}$  x 69 $\frac{3}{4}$ "

Collection Dr. T. E. Krayenbuehl,  
Oberreiden





40

*Embrown.* 1964

Acrylic on canvas, 101 x 144"

Collection Mr. and Mrs. David  
Mirvish, Toronto

41

*Magenta Haze.* 1964

Acrylic on canvas, 70½ x 70½"

Private Collection



*Sarah's Reach*. 1964

Acrylic on canvas, 94 $\frac{1}{8}$  x 91 $\frac{5}{8}$ "

Vincent Melzac Collection,  
Washington, D.C.





*Prime Course*. 1964

Acrylic on canvas, 91 x 104"

Lent by Rutland Gallery, London



*Summertime*. 1964

Acrylic on canvas, 70 x 70"

Collection Artco International,  
New York





46

3-64. 1964

Acrylic on canvas, 72 x 72"

Collection Dr. and Mrs. William  
Tannenbaum, Chicago

47

*Trans Shift.* 1964

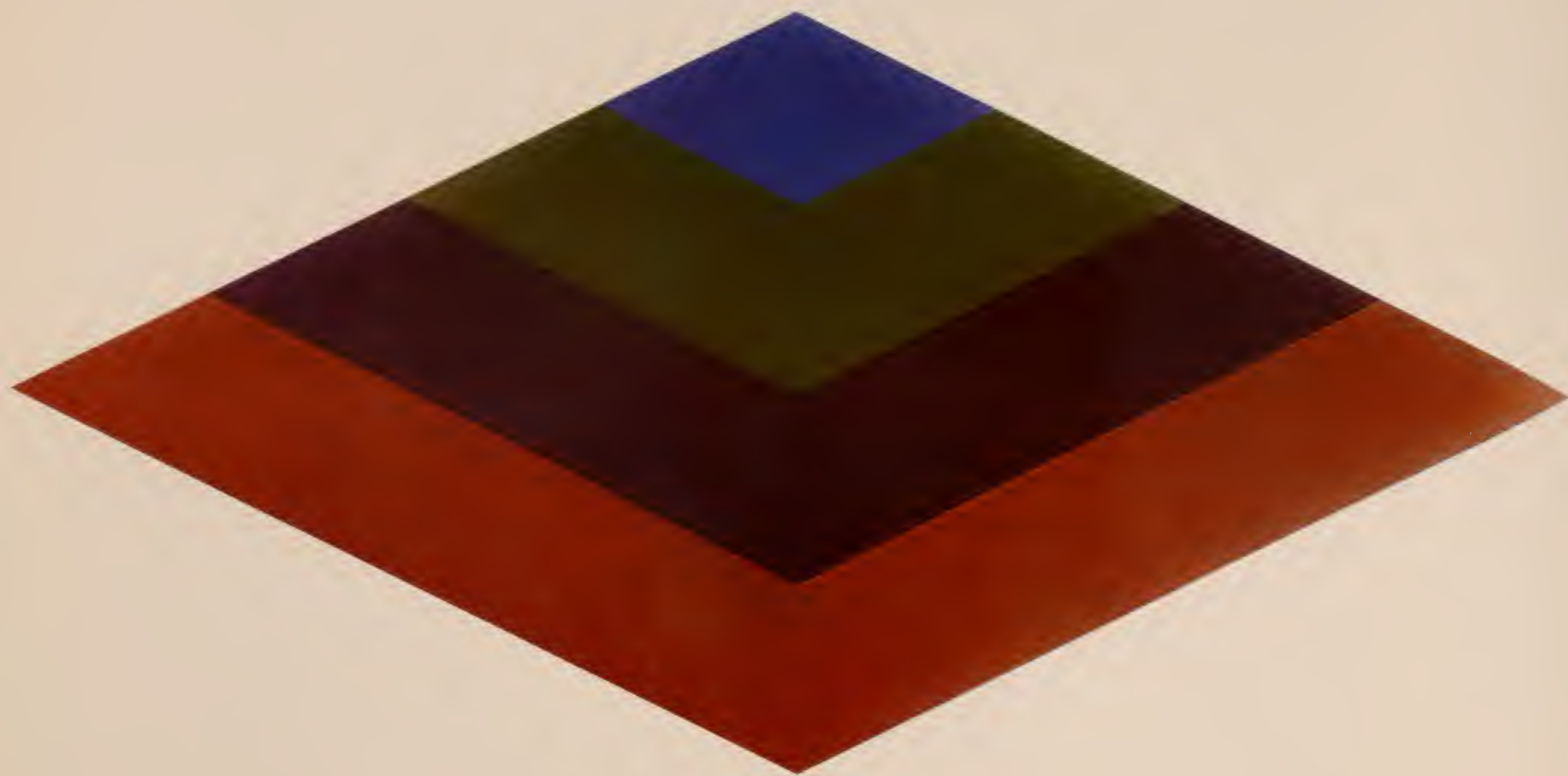
Acrylic on canvas, 100 x 113½"

Collection Mr. and Mrs. S. I.  
Newhouse, Jr.









51

*Grave Light*, 1965

Acrylic on canvas, 102 x 204"

Robert A. Rowan Collection

52

*Nobid*, 1965

Acrylic on canvas, 46 x 46"

Collection Mr. and Mrs. David  
Mirvish, Toronto







*Approach*, 1966

Acrylic on canvas, 22 x 96"

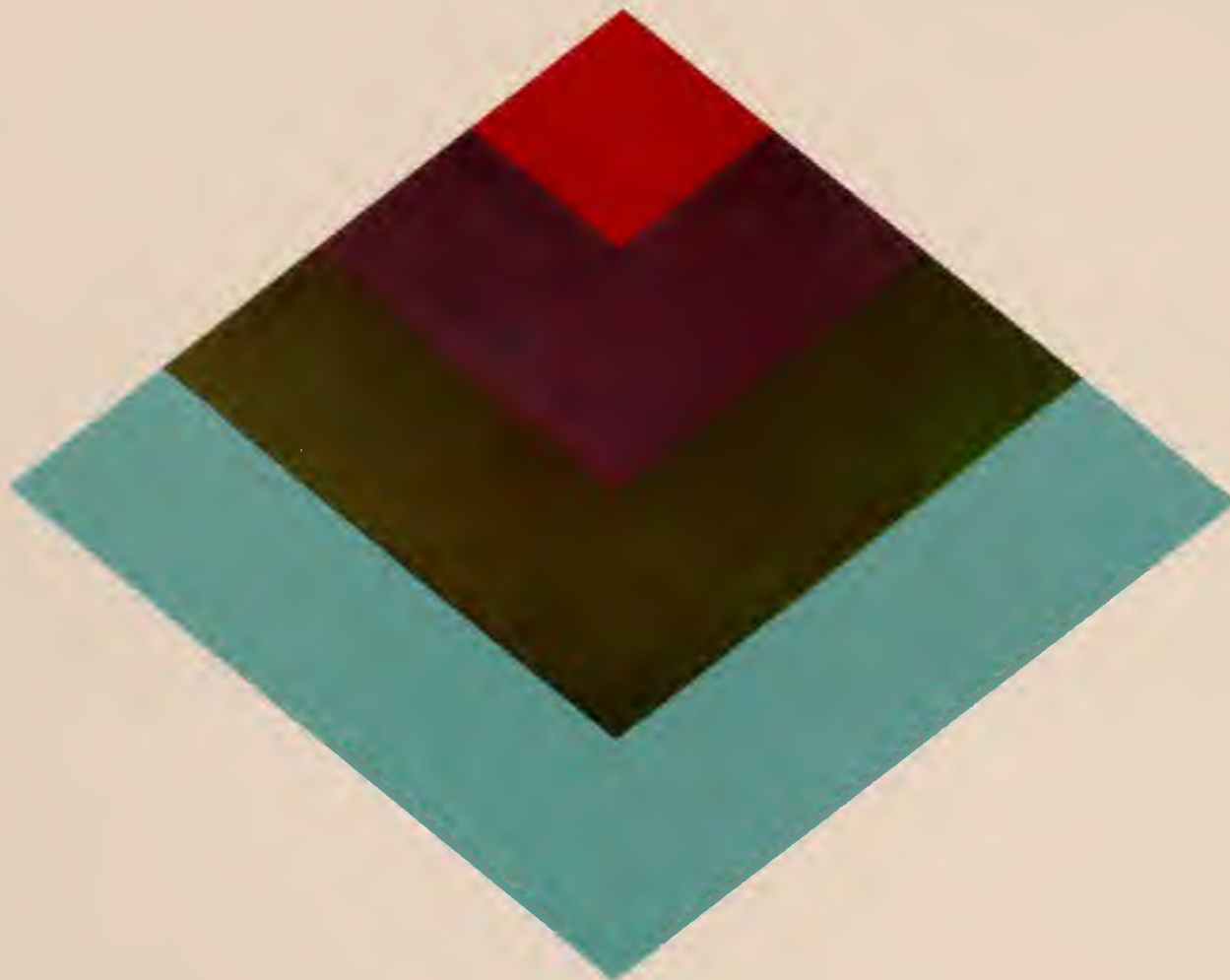
Private Collection



*Dark Sweet Cherry*. 1966

Acrylic on canvas, 56 x 70"

Collection Mr. and Mrs. David  
Mirvish, Toronto



*Sound*. c. 1966

Acrylic on canvas, 30 x 216"

Collection Joanne du Pont,  
New York



59

*Shift.* 1966

Acrylic on canvas, 24 x 96"

Collection Marc and Livia Straus,  
Boston



60

*Shade.* 1966

Acrylic on canvas, 24 x 96"

Collection Mr. and Mrs. David  
Mirvish, Toronto





†61

*Dry Shift*, 1967

Acrylic on canvas, 96 x 24"

Collection Mr. and Mrs. A. Alfred  
Taubman

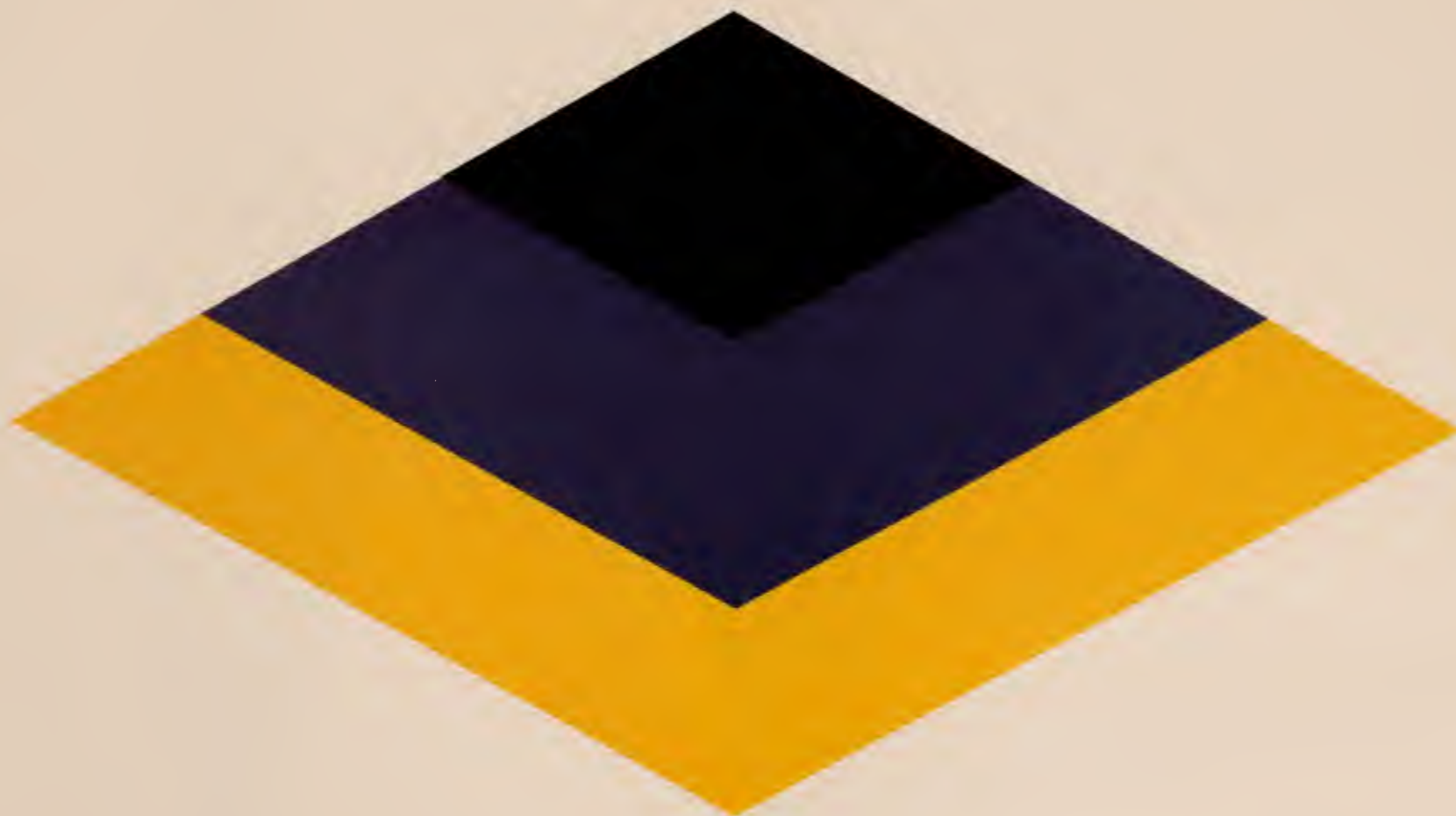
62

*Deep Pillot*, 1967

Acrylic on canvas, 96 x 24"

Lent by Kasmin Limited, London







*Kind.* 1968-69

Acrylic on canvas, 10 x 144"

Collection Artcounsel, Inc., Boston





*Trans Median I.* 1968

Acrylic on canvas, 84½ x 84½"

Lent by David Mirvish Gallery,  
Toronto





*Via Tradewind.* 1968

Acrylic on canvas, 53 x 114"

Collection Dr. and Mrs. Frederick L.  
Tunick, New York, and Dr. and  
Mrs. Paul A. Tunick, New York



*Via Lime*. 1968-69

Acrylic on canvas, 72½ x 240"

Lent by André Emmerich Gallery,  
New York





*Stellar Wise*. 1969

Acrylic on canvas, 50 $\frac{3}{4}$  x 102"

Collection Mrs. Hannelore Schulhof

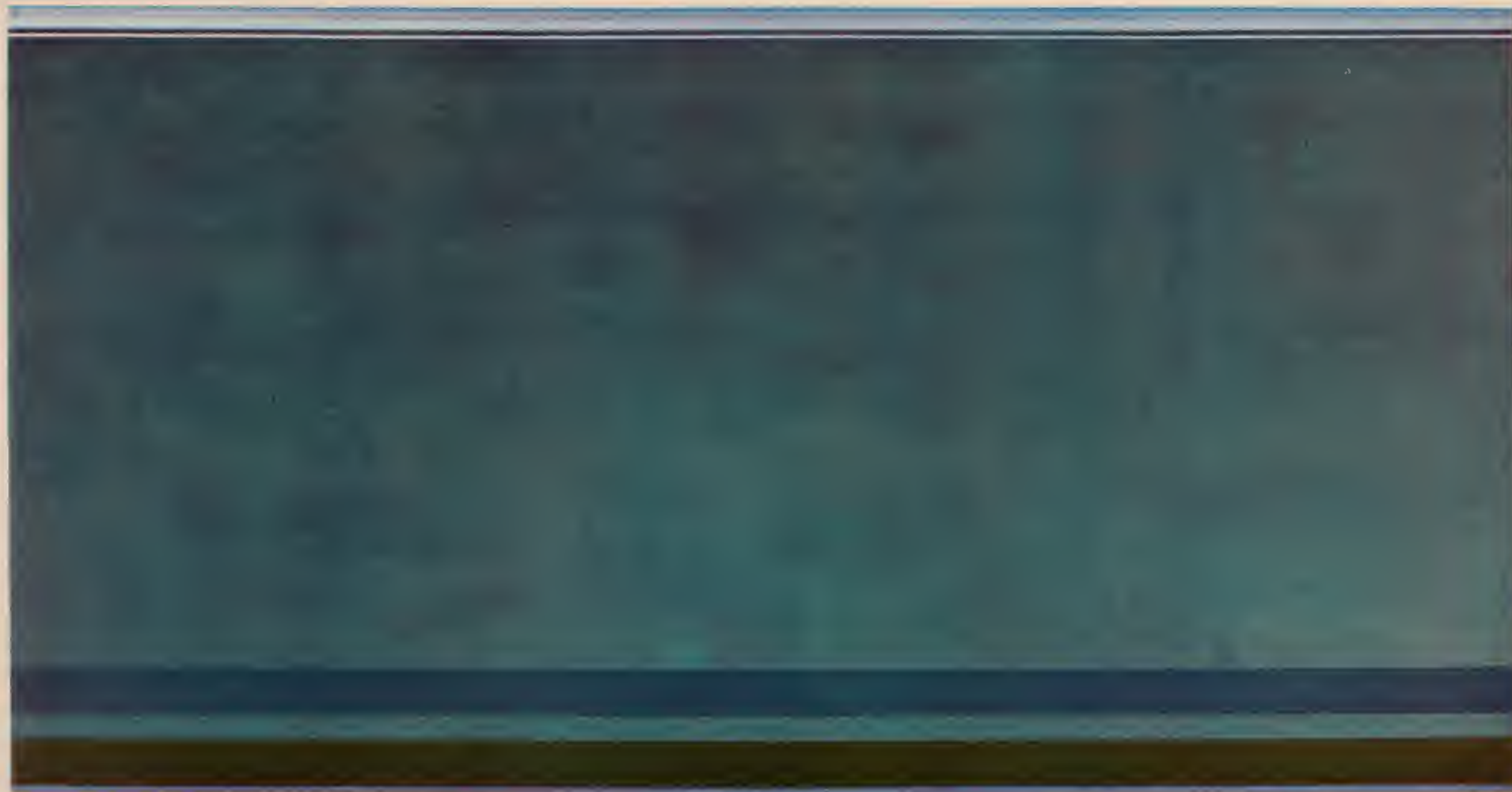


*Dawn's Road*. 1970

Acrylic on canvas, 59 x 114"

Collection Irving Blum, New York





†98

*Intent*. 1970

Acrylic on canvas, 10 x 144"

Collection William Ehrlich,  
New York

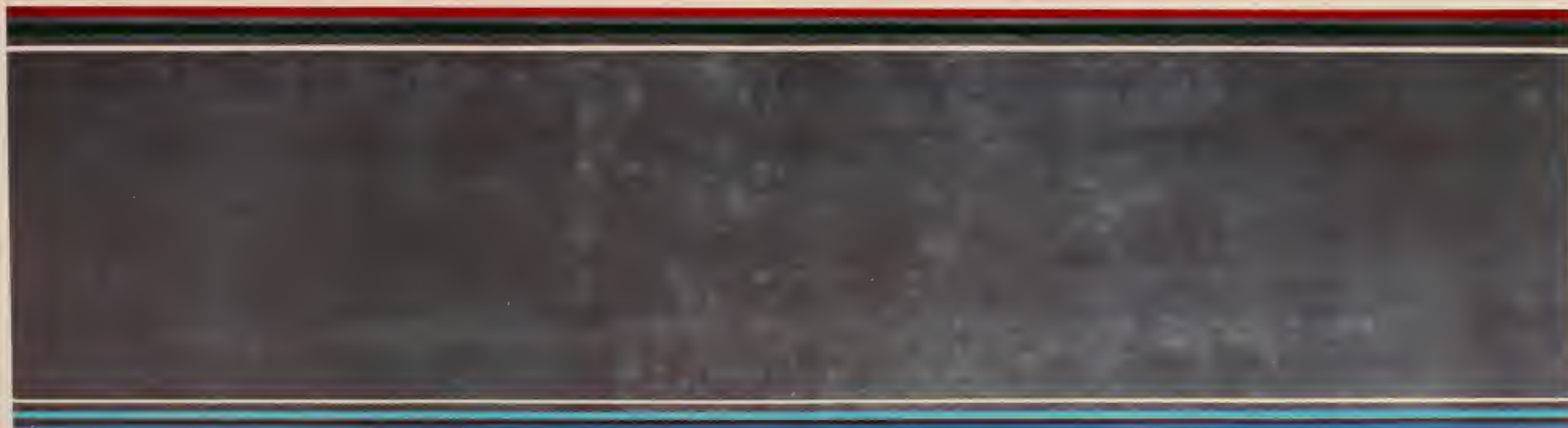




*Mexican Camino.* 1970

Acrylic on canvas, 44 x 164"

Collection Mr. and Mrs. Harry W.  
Anderson, Atherton, California



*Prime Venture*. 1970

Acrylic on canvas, 63 $\frac{3}{4}$  x 114"

Collection Renée and Maurice  
Ziegler, Zürich



106

*Blues Intentions.* 1971

Acrylic on canvas, 107 x 39½"

Collection Joanne du Pont,  
New York

107

*And Blues.* 1971

Acrylic on canvas, 107 x 16"

Collection Joanne du Pont,  
New York



*Grey Pioneer*. 1971

Acrylic on canvas, 102¼ x 45"

Private Collection





*Sutter's Mill*. 1971

Acrylic on canvas, 91<sup>3</sup>/<sub>4</sub> x 31<sup>1</sup>/<sub>2</sub>"

Collection Michael Steiner,  
New York



*Until Tomorrow.* 1971

Acrylic on canvas, 93 $\frac{3}{4}$  x 86"

Private Collection

†114

*Rising and Falling.* 1972

Acrylic on canvas, 84 $\frac{1}{4}$  x 151 $\frac{1}{2}$ "

Courtesy André Emmerich  
Gallery, New York

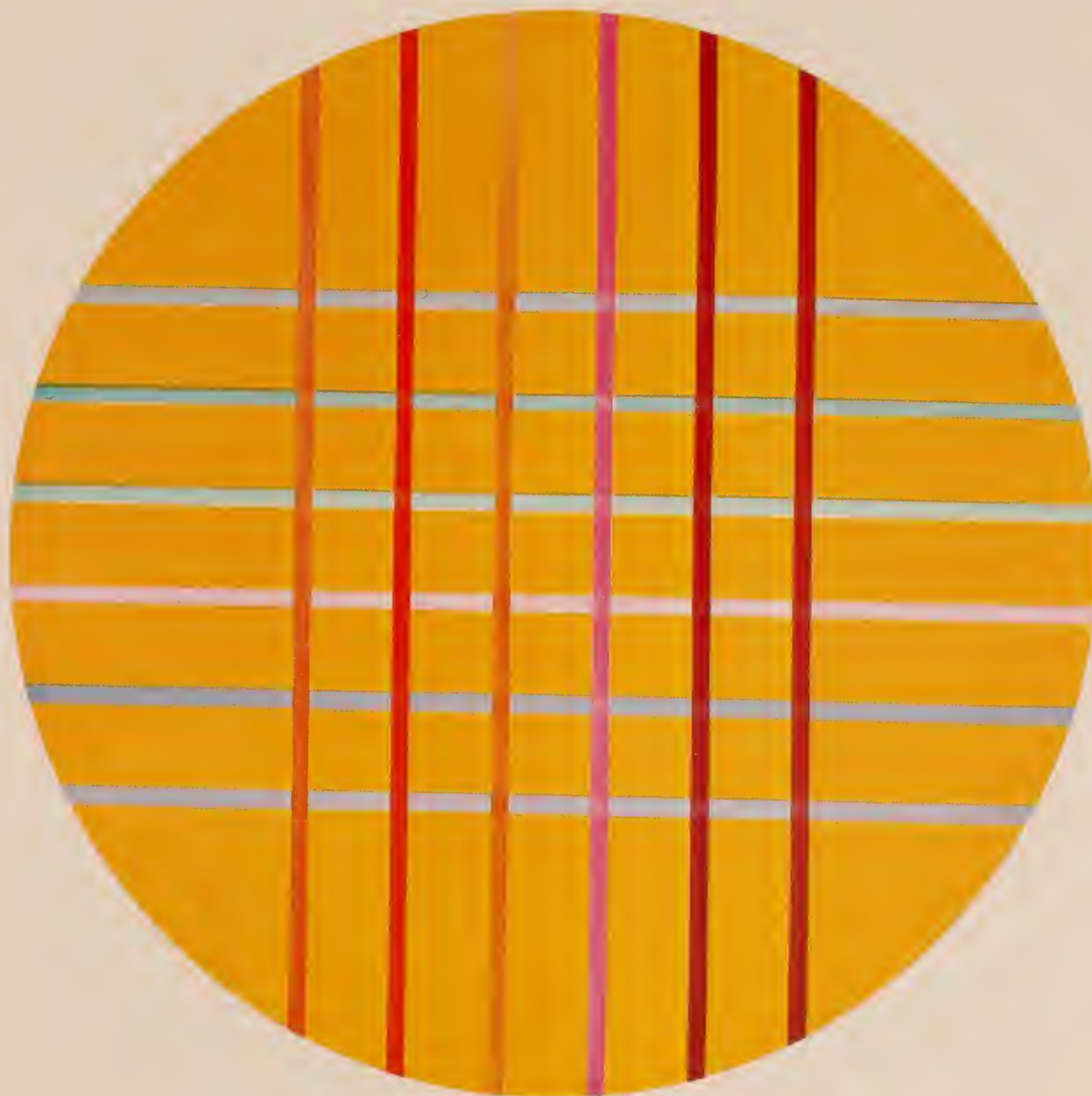




*Golden Space*. 1973

Acrylic on canvas, 79½" diameter

Collection of the artist







†119

*Burnt Beige*. 1975

Acrylic on canvas, 95½ x 112"

Collection Dr. and Mrs. John M.  
Shuey

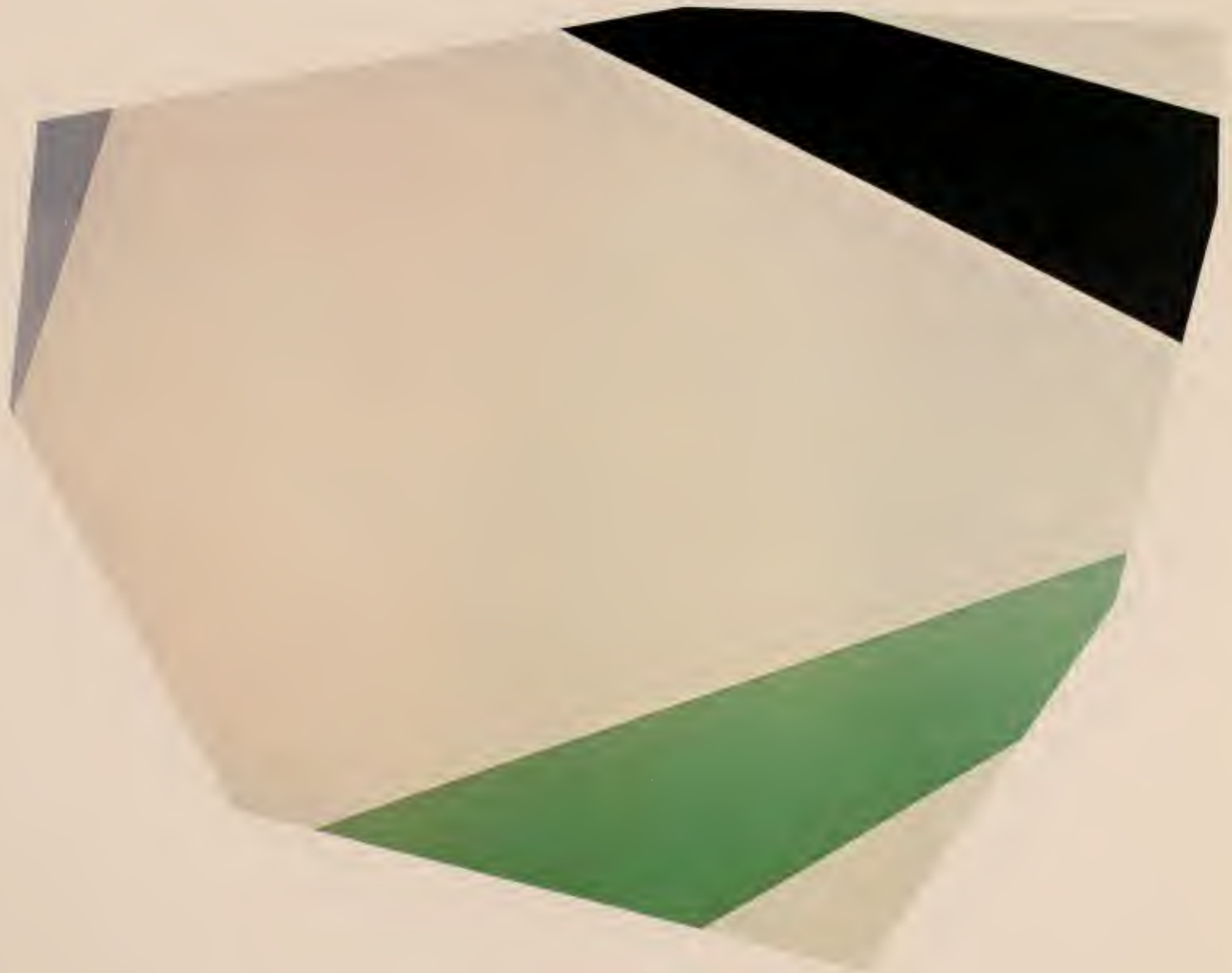


†120

*Ova Ray*. 1975

Acrylic on canvas, 112 x 112"

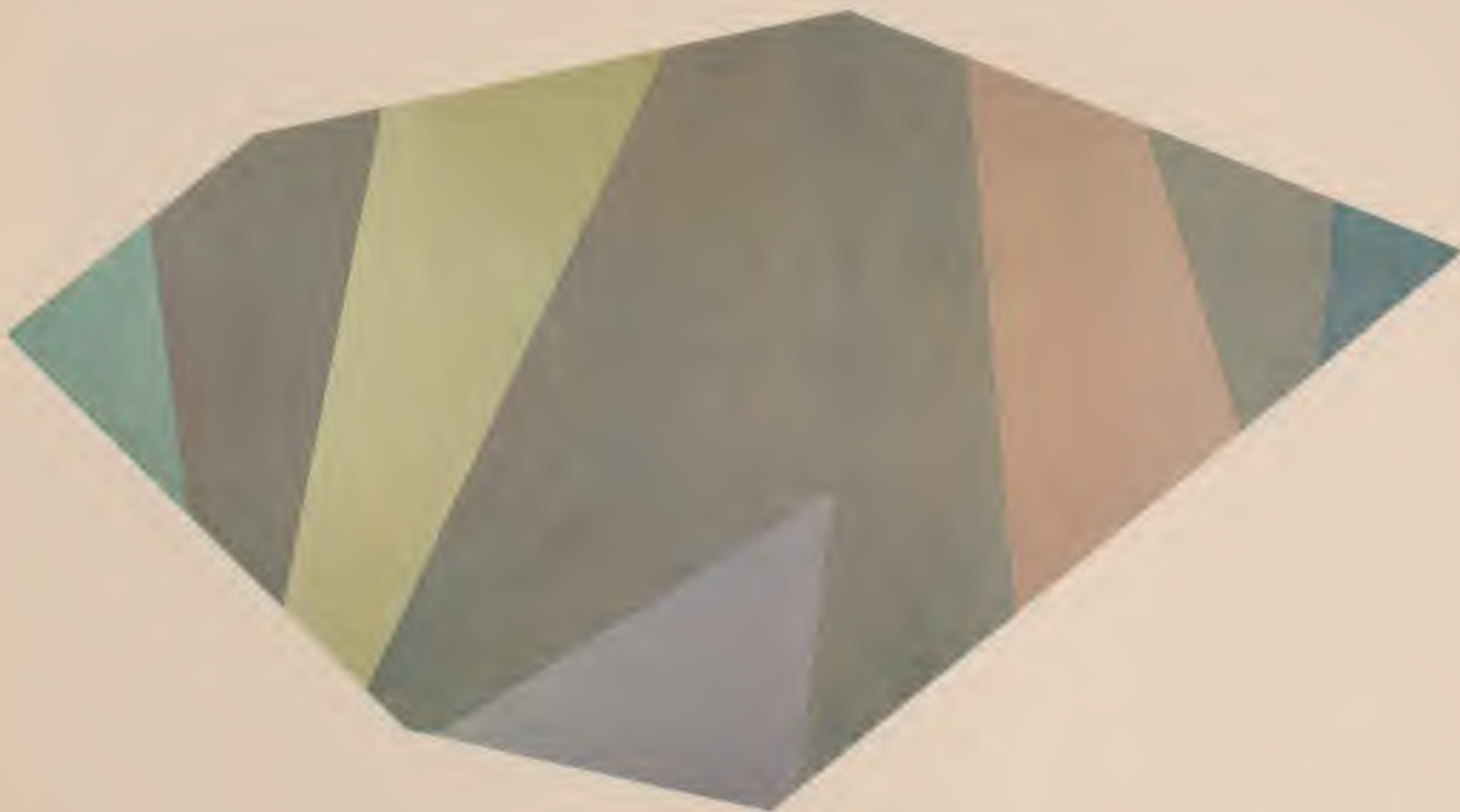
Courtesy Leo Castelli Gallery,  
New York



*Lapse*, 1976

Acrylic on canvas, 76 x 139½"

Private Collection

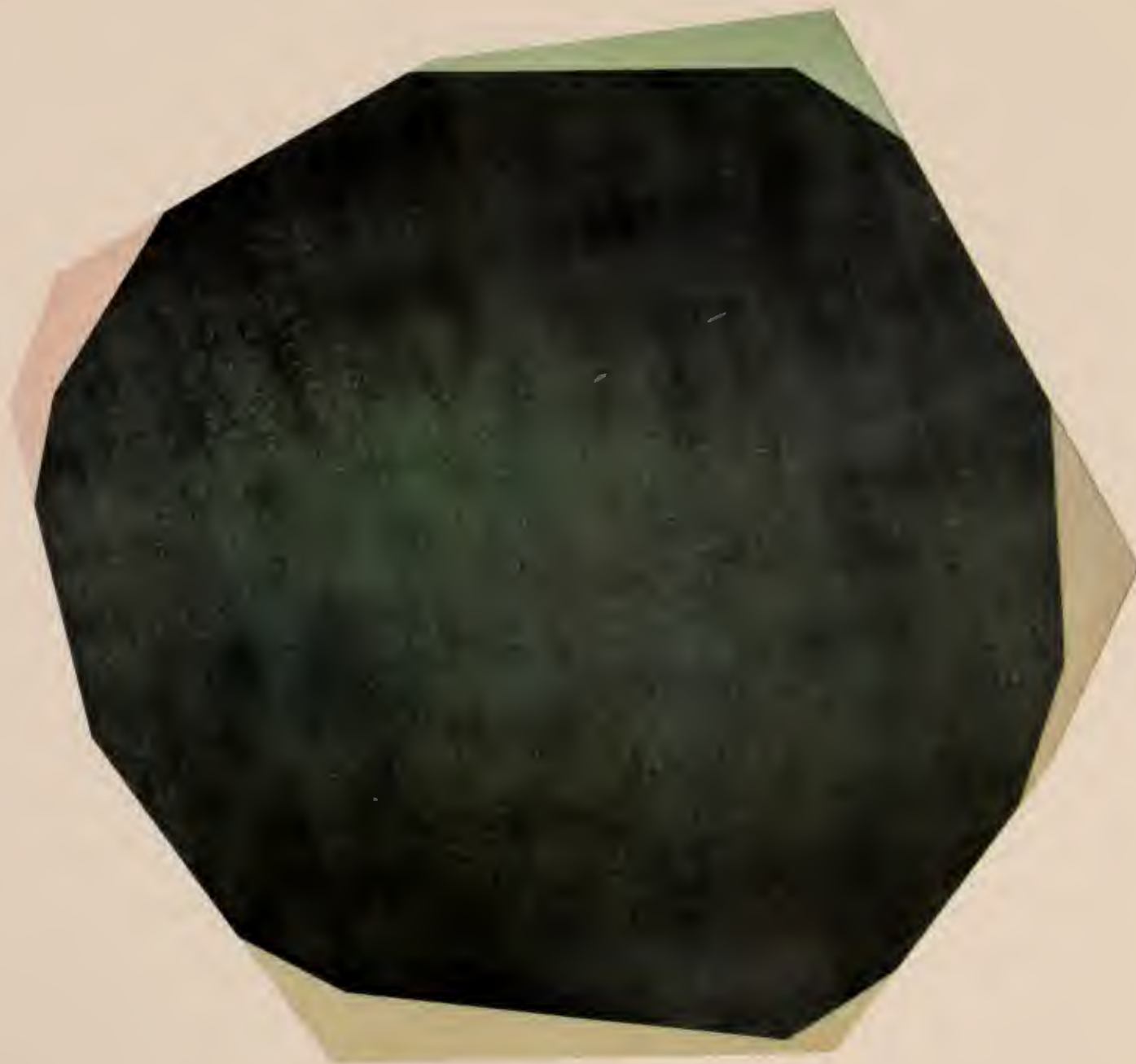




*Splay.* 1976

Acrylic on canvas, 104 x 111½"

Collection William Hokin, Chicago



123

*Ridge*. 1975

Cor-ten steel, 69 x 234 x 120"

Collection of the artist







*Ex-Nihilo*. 1958

Acrylic on canvas, 64½ x 71½"

Collection of the artist





*Spread.* 1958

Oil on canvas, 117 x 117"

New York University Art Collection,  
Gift of William S. Rubin, 1964



*Breath*, 1959

Oil on canvas, 66 x 66"

Collection Mr. and Mrs. Joseph  
Pulitzer, Jr., St. Louis



*Whirl*, 1960

Acrylic on canvas, 70¾ x 69½"

Collection Des Moines Art Center,  
Coffin Fine Arts Trust Fund, 1974



*William.* 1960

Acrylic on canvas, 82½ x 81½"

Collection of the artist





*Eyre*. 1962

Acrylic on canvas, 96 x 96"

Collection Mr. and Mrs. John D.  
Murchison, Dallas



*Target.* 1962

Oil on canvas, 21½ x 21½"

Collection Mrs. Taft Schreiber



*Winter Sun*, 1962

Acrylic on canvas, 69 $\frac{3}{4}$  x 69 $\frac{1}{2}$ "

Collection Emanuel Hoffmann-  
Fondation, Kunstmuseum Basel



†48

*Bridge. 1964*

Acrylic on canvas, 89 x 98"

Collection The Davidson Family,  
Toronto





T49

*Golden Day.* 1964

Acrylic on canvas, 72 x 72"

Private Collection



*Half Way*. 1964

Acrylic on canvas, 72 x 72"

Collection of the artist



*Largesse*, 1965

Acrylic on canvas, 48 x 48"

Collection Mr. and Mrs. Roy  
Friedman, Chicago



67

*Approach*, 1966

Acrylic on canvas, 96 x 22"

Private Collection

68

*Untitled*, 1966

Acrylic on canvas, 96 x 24"

Private Collection



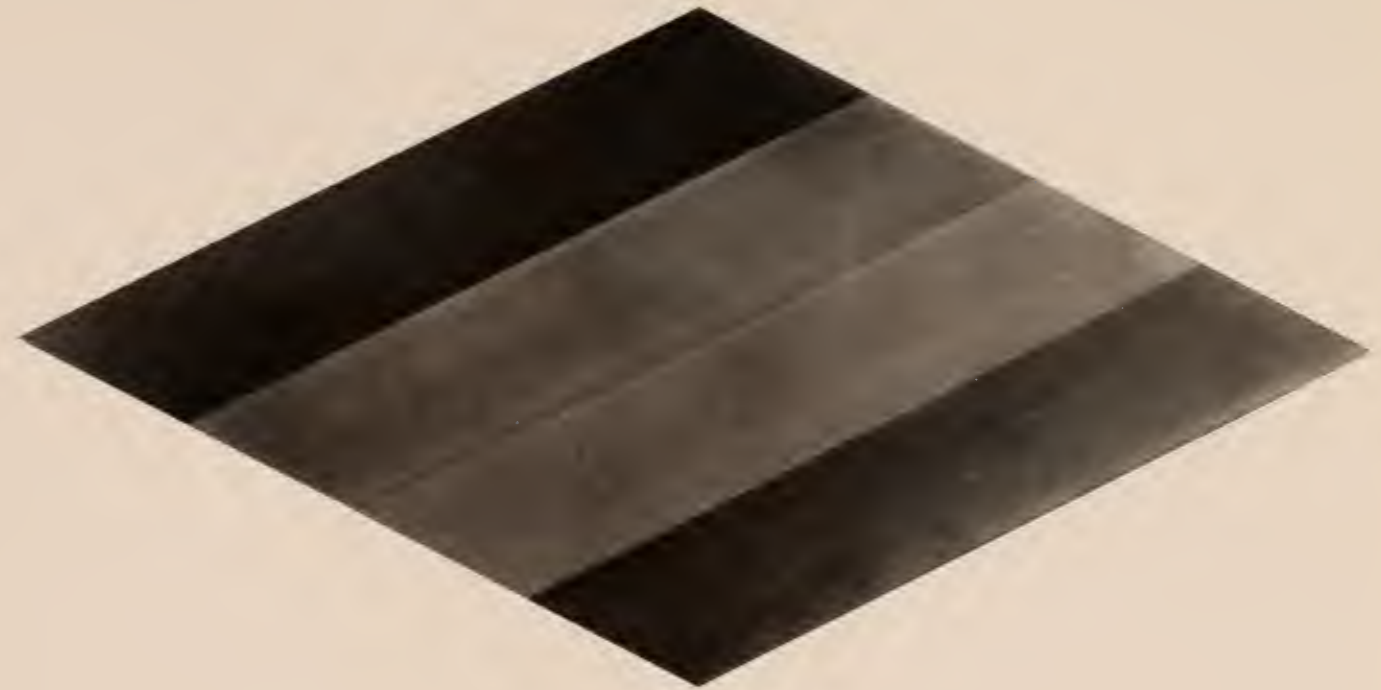


69

*Must.* 1966

Acrylic on canvas, 48 x 96"

Collection The Edmonton Art  
Gallery, Edmonton, Canada,  
Westburne International Industries  
and Gallery Fund



75

*Seamline.* 1967

Acrylic on canvas, 24 x 96"

Collection Lewis Cabot



87

*Dawn Dusk*. 1968

Acrylic on canvas, 31 x 142"

Private Collection

88

*Trans Echo* (detail). 1968

Acrylic on canvas, 90 x 360"

Lent by Kasmin Limited, London





*Transvaries.* 1968

Acrylic on canvas, 59 x 147"

Collection Marquess of Dufferin  
and Ava, London





*Each*, 1969

Acrylic on canvas, 10 x 144"

Lent by Galerie Bogislav von  
Wentzel, Hamburg



*April Time.* 1969

Acrylic on canvas, 65 $\frac{3}{4}$  x 124 $\frac{1}{8}$ "

Collection The Solomon R.

Guggenheim Museum, New York



*Inner Green*. 1969

Acrylic on canvas, 97 $\frac{3}{4}$  x 29"

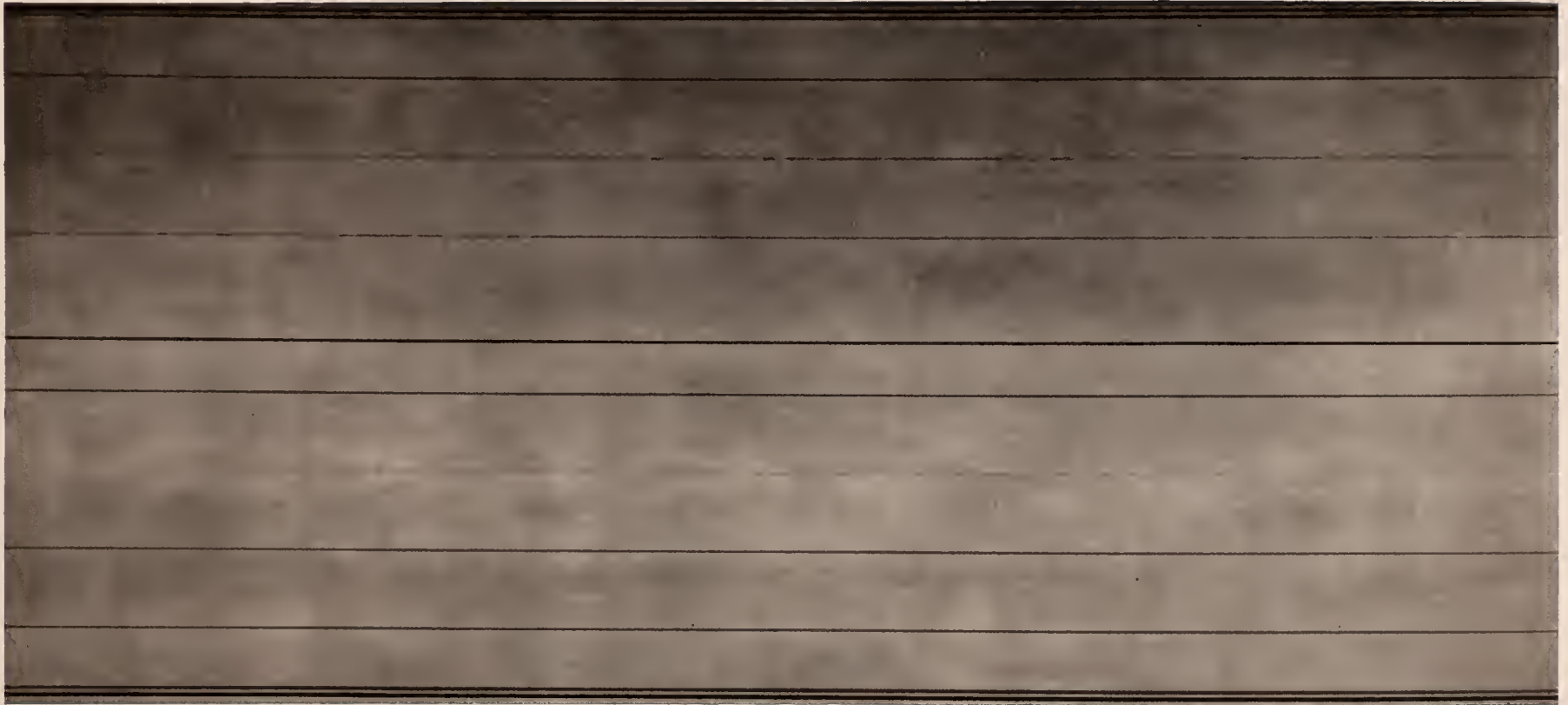
Collection of the artist



*Greek Vision*. 1970

Acrylic on canvas, 107½ x 240"

Private Collection





*Regal Grey*. 1970

Acrylic on canvas, 61¼ x 114"

Lent by Kasmin Limited, London



111

*Lift in Abeyance.* 1971

Acrylic on canvas, 100¼ x 24¼"

Lent by André Emmerich Gallery,  
New York

112

*Plaid's Time.* 1971.

Acrylic on canvas, 103 x 14½"

Private Collection



*Tipperary Blue*. 1971

Acrylic on canvas, 98½ x 41¾"

Lent by Galerie Beyeler, Basel



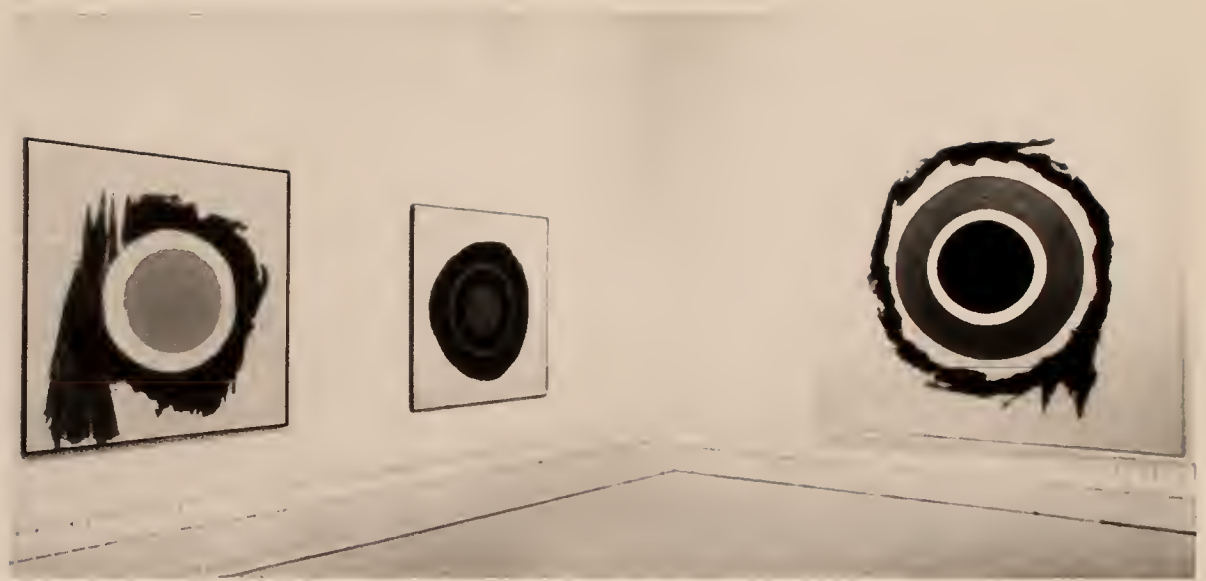
*Another Time.* 1973

Acrylic on canvas, 72 x 72"

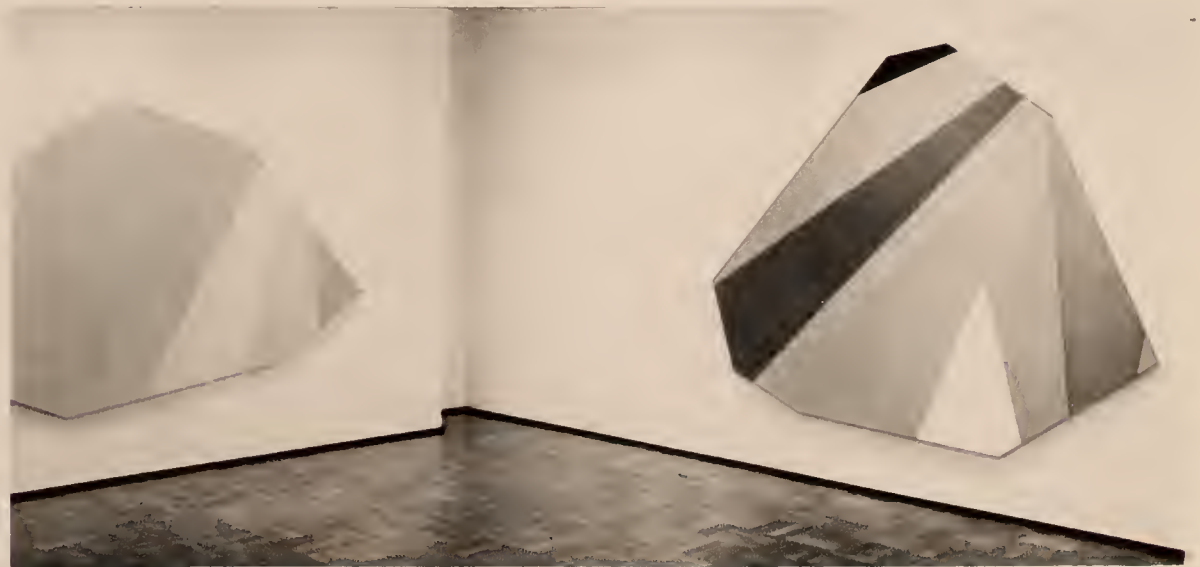
Lent by André Emmerich Gallery,  
New York



School of Visual Arts, New York,  
one-man exhibition, 1975



Leo Castelli Gallery, New York,  
one-man exhibition, 1976





## Exhibitions and Reviews

### 1 Group Exhibitions and Reviews

Watkins Gallery, American University, Washington, D.C., *Annual Spring Purchase Exhibition*, April 22-May 20, 1951. Catalogue with unsigned essay

The Baltimore Museum of Art, *20th Annual Exhibition: Maryland Artists*, April 6-April 27, 1952. Catalogue

The Phillips Collection, Washington, D.C., *Paintings by Some Washington Artists*, Summer 1952

The Washington Workshop Center of the Arts, Washington, D.C. [Group Exhibition], 1952

Leslie Judd Portner, "Auction Friday; a Calfee Show." *The Washington Post*, November 16, 1952, p. 4L

Catholic University, Washington, D.C. [Group Exhibition], 1953

Leslie Judd Portner, "Two More Worthwhile Shows," *The Washington Post*, June 21, 1953, p. 6L

The Washington Workshop Center of the Arts, Washington, D.C. [Group Exhibition], 1953

Leslie Judd Portner, "The Workshop and the Watkins," *The Washington Post*, February 1, 1953, p. 5L

Kootz Gallery, New York, *Emerging Talent*, January 11-30, 1954

Carlyle Burrows, "Art Review," *New York Herald Tribune*, January 24, 1954, Section 4, p. 8

James Fitzsimmons, "A Critic Picks Some Promising Painters," *Art Digest*, vol. 28, no. 8, January 15, 1954, pp. 10-11

Stuart Preston, "Gallery Variety," *The New York Times*, January 17, 1954, Section 2, p. 11

The Art Department of Catholic University, Washington, D.C., *5 Directions*, March 3-31, 1954

Corcoran Gallery of Art, Washington, D.C., *Collecting for Pleasure*, May 15-September 23, 1956. Catalogue

Kenneth B. Sawyer, "Art Notes: Stimulating Show at the Corcoran," *The Sun*, Baltimore, July 29, 1956

*Young American Painters*. Organized by The Museum of Modern Art, New York. Traveled to: Southern Illinois University, Carbondale, September 24-October 14, 1956; Michigan State University, East Lansing, November 14-December 4; Carleton College, Northfield, Minnesota, February 1-21, 1957; University of Manitoba, Winnipeg, March 1-22; University of Florida, Gainesville, April 5-26; Marshall College, Huntington, West Virginia, May 10-31; San Francisco Museum of Art, July 9-August 4; Portland Art Museum, Oregon, August 13-September 15; University of Washington, Seattle, October 1-22; Long Beach Municipal Art Center, California, November 7-28; Tucson Fine Arts Association, January 12-February 2, 1958; Atlanta Public Library, February 20-March 13; Lauren Rogers Library and Museum of Art, Laurel, Mississippi, March 30-April 20; Western Michigan College, Kalamazoo, May 5-26; Kansas State Teachers College, Pittsburg, Kansas, June 10-July 1

Jefferson Place Gallery, Washington, D.C. [Group Exhibition], 1957

Leslie Judd Portner, "D. C. Gets A New Kind of Gallery," *The Washington Post and Times Herald*, October 13, 1957, p. E7

The Baltimore Museum of Art, *The Maryland Regional Exhibition: Paintings, Sculpture and Crafts by Artists of Maryland, Delaware and The District of Columbia*, March 24-April 21, 1957. Catalogue  
Kenneth B. Sawyer, "Current Regional Most Stimulating One," *The Sun*, Baltimore, March 31, 1957, p. 2

Modern Design Shop, Washington, D.C., *Modern Design Show*, 1958

"Big Pictures Fit in Little Rooms," *The Washington Post*, January 28, 1958, p. B5

Corcoran Gallery of Art, Washington, D.C., *Twenty-Sixth Biennial Exhibition of Contemporary American Painting*, January 17-March 8, 1959. Catalogue

National Arts Club, New York, *Metropolitan Young Artists Show*, December 9, 1959-January 7, 1960

Galérie Neufville, Paris, *New American Painting*, May 3-May 31, 1960

André Emmerich Gallery, New York, *New Works by the Artists of the Gallery*, May 24-June 30, 1960

Marlborough Fine Art Ltd., London, *New New York Scene*, October-November 1961

Michael Fried, "Visitors From America," *Arts Magazine*, vol. 36, no. 3, December 1961, pp. 38-40

Jasia Reichardt, "Modern Art in London: New New York Scene at New London Gallery," *Apollo*, vol. LXXIV, no. 441, November 1961, p. 157

The Solomon R. Guggenheim Museum, New York, *American Abstract Expressionists and Imagists*, October 18-December 31, 1961. Catalogue with essay by H. H. Arnason

Lawrence Alloway, "Easel Painting at the Guggenheim," *Art International*, vol. v, no. 10, Christmas 1961, pp. 26-34

Emily Genauer, "Isms Die in Their Fashion," *New York Herald Tribune*, October 15, 1961, Section 4, p. 10

Jack Kroll, "American Painting and the Convertible Spiral," *Art News*, vol. 60, no. 7, November 1961, pp. 34-37, 66, 68-69

Whitney Museum of American Art, New York, *Annual Exhibition of 1961: Contemporary American Painting*, December 13, 1961-February 4, 1962. Catalogue

Lawrence Campbell, "New Blood in the Old Cross-Section," *Art News*, vol. 60, no. 9, January 1962, pp. 38-40

John Canaday, "Whitney Again: The Annual Show Regulars Along with Twenty-Two Newcomers," *The New York Times*, December 17, 1961, p. 21

Vassar College Art Gallery, Poughkeepsie, New York, *New Directions in American Painting*, 1961

The Art Institute of Chicago, *65th Annual American Exhibition: Some Directions in Contemporary Painting and Sculpture*, January 5-February 18, 1962. Catalogue

Whitney Museum of American Art, New York, *Geometric Abstraction in America*, March 20-May 13, 1962. Catalogue with essay by John Gordon  
Max Kozloff, "Art," *The Nation*, April 21, 1962, pp. 364-366

Irving Sandler, "In the Art Galleries," *The New York Post*, April 15, 1962, magazine section, p. 12

Seattle Fine Arts Pavilion, Seattle World's Fair, *Art Since 1950, American and International*, April 21-October 21, 1962. Catalogue with essay by Sam Hunter. Traveled in part to: Rose Art Museum, Brandeis University, Waltham, Massachusetts, November 21-December 23, 1962; The Institute of Contemporary Art, Boston, as *American Art Since 1950*, with separate catalogue with essay by Sam Hunter reprinted from Seattle catalogue

"Seattle World's Fair: Art Since 1950: American," *Artforum*, vol. 1, no. 4, September 1962, pp. 30-36

Barnard College, New York, *Paintings by Young Americans*, 1962

Norman Mackenzie Art Gallery, University of Saskatchewan, Regina, *Three New American Painters: Louis, Noland, Olitski*, January 11-February 15, 1963. Catalogue with essay by Clement Greenberg  
Gerald E. Finley, "Louis, Noland, Olitski," *Artforum*, vol. 1, no. 9, March 1963, pp. 34-35

Clement Greenberg, "Three New American Painters," *Canadian Art*, 85, vol. xx, no. 3, May/June 1963, pp. 172-175

Corcoran Gallery of Art, Washington, D.C., *The Twenty-Eighth Biennial Exhibition of Contemporary American Painting*, January 18-March 3, 1963. Catalogue with essay by Hermann Warner Williams, Jr.

The Green Gallery, New York, *Robert Morris, Larry Poons, Kenneth Noland, Tadaaki Kuwayama, Don Judd, Frank Stella, Darby Bannard, Ellsworth Kelly*, May 1963

The Poses Institute of Fine Arts, Brandeis University, Waltham, Massachusetts, *Recent Acquisitions: The Gevirtz-Mnuuchin Collection and Related Gifts*,

May 3-May 23, 1963. First shown at Kootz Gallery, New York, March 26-March 30, 1963. Catalogue with essay by Sam Hunter

The Jewish Museum, New York, *Toward a New Abstraction*, May 19-September 15, 1963. Catalogue with individual essays on each artist represented; Noland essay by Alan R. Solomon

Leslie Judd Ablander, "Gotham is Alive with Summer Art," *The Washington Post*, June 23, 1963, p. G6

Michael Fried, "The Confounding of Confusion," *Arts Yearbook* 7, 1964, pp. 37-45

Republic of San Marino, *4th San Marino Biennale*, July 7-September 20, 1963

Kasmin Limited, London, *The 118 Show*, August 9-c. September 13, 1963

Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October 3-November 17, 1963. Catalogue

*New Directions in American Painting*. Organized by The Poses Institute of Fine Arts, Brandeis University, Waltham, Massachusetts. Traveled to: Munson-Williams-Proctor Institute, Utica, New York, December 1, 1963-January 5, 1964; Isaac Delgado Museum of Art, New Orleans, February 7-March 8; Atlanta Art Association, March 18-April 22; J.B. Speed Art Museum, Louisville, May 4-June 7; Art Museum, Indiana University, Bloomington, June 22-September 20; Washington University, St. Louis, October 5-30; Detroit Institute of Arts, November 10-December 6. Catalogue with essay by Sam Hunter

Whitney Museum of American Art, New York, *Annual Exhibition 1963: Contemporary American Painting*, December 11, 1963-February 2, 1964. Catalogue

David Stuart Gallery, New York [Group Exhibition], 1963

San Francisco Museum of Art, *Directions—American Painting*, 1963

James Monte, "Directions—American Painting, San Francisco Museum of Art," *Artforum*, vol. 11, no. 5, November 1963, pp. 43-44



The University of Michigan Museum of Art, Ann Arbor, *The New Formalists: Contemporary American Paintings for Purchase Consideration*, January 15-February 9, 1964. Catalogue with essay by Robert Iglehart

Quay Gallery, San Francisco, *Third Annual New York Show*, March 19-April 30, 1964

James Monte, "Third Annual New York Show, Quay Gallery," *Artforum*, vol. 11, no. 11, May 1964, p. 48

Tate Gallery, London, *Painting and Sculpture of a Decade, 54-64*, April 22-June 28, 1964. Organized by the Calouste Gulbenkian Foundation. Catalogue

Los Angeles County Museum, *Post Painterly Abstraction*, April 23-June 7, 1964. Organized by Clement Greenberg. Traveled to: Walker Art Center, Minneapolis, July 13-August 16; The Art Gallery of Toronto, November 20-December 20. Catalogue with essay by Clement Greenberg

John Coplans, "Post-Painterly Abstraction: The Long-awaited Greenberg Exhibition Fails to Make Its Point," *Artforum*, vol. 11, no. 12, Summer 1964, pp. 4-9

Corcoran Gallery of Art, Washington, D.C., *Washington Collects Contemporary Art*, April 30-May 24, 1964. Catalogue

Galerie Renée Ziegler, Zürich, *Morris Louis-Kenneth Noland*, June 9-July 15, 1964. Catalogue with essays by Alan R. Solomon and Robert Rosenblum reprinted from *The Jewish Museum*, New York, *Toward a New Abstraction*, exhibition catalogue, 1963, cited above.

Hans Curjel, "Zürich: Morris Louis-Kenneth Noland," *Werk*, 51 Jahrgang, vol. 8, August 1964, pp. 186-188

Institute of Contemporary Art, Boston, *The Biennale Eight*, June 20-July 26, 1964

XXXII Biennale Internazionale D'Arte Venezia, Venice, June 20-October 18, 1964. Catalogue with essays by G. A. Dell'Acqua, Alan R. Solomon on the United States section, other authors

Gene Baro, "The Venice Biennale," *Arts*, vol. 38, no. 10, September 1964, pp. 32-37

Gérald Gassiot Talabot, "La xxxii<sup>e</sup> Biennale de Venise: The 32nd Venice Biennial," *Cimaise*, vol. 11, no. 69-70, July-October 1964, pp. 106-122

Annette Michelson, "The 1964 Venice Biennale," *Art International*, vol. VIII, no. 7, September 25, 1964, pp. 38-40

Whitney Museum of American Art, New York, *Between the Fairs: 25 Years of American Art, 1939-1964*, June 24-September 23, 1964. Catalogue with essay by John I. H. Baur

Kasmin Limited, London [Group Exhibition], July 30-September 19, 1964

Centro de Artes Visuales, Instituto Torcuato Di Tella, Buenos Aires, *Premio Nacional e Internacional*, October 7-November 1, 1964. Catalogue with essay by Clement Greenberg, translated from English, excerpted from "Modernist Painting," *Arts Yearbook* 4, 1961, p. 101; essay by Barbara Rose, translated from English, excerpted from "Kenneth Noland," *Art International*, vol. VIII, no. 5-6, Summer 1964, p. 58

Museum of Art, Carnegie Institute, Pittsburgh, *The 1964 Pittsburgh International: Exhibition of Contemporary Painting and Sculpture*, October 30, 1964-January 10, 1965. Catalogue

Piazza Cesare Augusto, La Galleria Notizie, Turin, *Noland e Stella*, November 16-December 20, 1964. Catalogue with essay by Alan R. Solomon reprinted from XXXII Biennale Internazionale D'Arte Venezia, Venice, exhibition catalogue, 1964, cited above

"La Galleria 'Notizie di Torino' presenta: Kenneth Noland e Frank Stella," *Borsa d'Arte*, December 1964, p. 4

Galerie Bonnier, Lausanne, *Arman-Kenneth Noland*, December 2, 1964-January 29, 1965

G[eorges] P[eillex], "Lausanne: Parallèlement, Arman-Kenneth Noland," *Werk*, 52 Jahrgang, vol. 3, March 1965, pp. 65-66

Detroit Institute of Arts, *The Institute Collects*, December 8, 1964-January 3, 1965. Catalogue

J. L. Hudson Gallery, Detroit, *International '65: A Selection from the 1964 Pittsburgh International*,

*Part One*, February 10-March 6, 1965. Catalogue

The Museum of Modern Art, New York, *The Responsive Eye*, February 23-April 25, 1965. Traveled to: City Art Museum of St. Louis, May 20-June 20; Seattle Art Museum, July 15-August 23; Pasadena Art Museum, September 25-November 7; The Baltimore Museum of Art, December 14, 1965-January 23, 1966. Catalogue with essay by William C. Seitz

Institute of Contemporary Arts, Washington, D.C., *Art in Washington*, closed March 1, 1965

Krannert Art Museum, Champaign, Illinois, *Contemporary American Painting and Sculpture 1965*, March 7-April 11, 1965. Catalogue with essay by Allen S. Weller

Institute of Contemporary Art, Boston, *Painting Without a Brush*, March 20-April 25, 1965. Catalogue with essay by Sue M. Thurman

Providence Art Club, Rhode Island, *1965 Kane Memorial Exhibition, Critic's Choice: Art Since World War II*, March 31-April 24, 1965. Catalogue with essays by Thomas B. Hess, Hilton Kramer and Harold Rosenberg

Fogg Art Museum, Harvard University, Cambridge, Massachusetts, *Three American Painters: Kenneth Noland-Jules Olitski-Frank Stella*, April 21-May 30, 1965. Traveled to: Pasadena Art Museum, July 6-August 3. Catalogue with essay by Michael Fried  
Rosalind Krauss, "A View of Modernism," *Artforum*, vol. XI, no. 1, September 1972, pp. 48-51

Washington Gallery of Modern Art, Washington, D.C., *The Washington Color Painters*, June 25-September 5, 1965. Traveled to: University of Texas Art Galleries, Austin, October 3-31; Art Gallery, University of California, Santa Barbara, November 16-December 19; Rose Art Museum Galleries, Brandeis University, Waltham, Massachusetts, January 17-February 20, 1966; Walker Art Center, Minneapolis, March 7-April 10. Catalogue with essay by G[erald] N[ordland]

Andrew Hudson, "Letter from Washington," *Art International*, vol. IX, no. 9-10, December 20, 1965, p. 56

Elisabeth Stevens, "The Washington Color Painters," *Arts Magazine*, vol. 40, no. 1, November 1965, p. 30-33

Kunsthalle Basel, *Held Kelly Mattmüller Noland Olitski Pfahler Plumb Turnbull*, June 26-September 5, 1965. Catalogue with essay by Arnold Rüdinger C. H. "Basel: Signale Held, Kelly, Mattmüller, Noland, Olitski, Pfahler, Plumb, Turnbull," *Werk*, 52 Jahrgang, vol. 8, August 1965, pp. 179-180

Kasmin Limited, London, *118 Show*, August 12-September 18, 1965

Stratton Arts Festival, Stratton, Vermont, *Painting and Sculpture*, September 30-October 12, 1965. Catalogue with essay by E. C. Goossen

San Francisco Museum of Art, *Colorists 1950-1965*, October 15-November 21, 1965. Catalogue with essay by Anita Ventura

Whitney Museum of American Art, New York, *1965 Annual Exhibition: Contemporary American Painting*, December 8, 1965-January 30, 1966. Catalogue

The New Brunswick Museum, Saint John, Canada, *Frankenthaler, Noland, Olitski*, January 7-30, 1966. Traveled to: The Norman Mackenzie Art Gallery, University of Saskatchewan, Regina; The Mendel Art Centre, Saskatoon, Saskatchewan; The Confederation Art Gallery and Museum, Charlottetown, Prince Edward Island. Catalogue with essay by J. Barry Lord

Barry Lord, "Three American Painters Tour Canada," *Canadian Art*, vol. xxiii, no. 3, July 1966, p. 50

The Larry Aldrich Museum, Ridgefield, Connecticut, *Brandeis University Creative Arts Awards, 1957-1966: Tenth Anniversary Exhibition*, April 17-June 26, 1966. Catalogue. Citation award, 1965, granted to Noland

Carroll Reece Museum, East Tennessee State University, Johnson City, *Black Mountain College*, April 26-June 30, 1966. Catalogue with essay by Robert S. Moore, Jr.

Stable Gallery and Tibor de Nagy Gallery, New York, *Distillation*, September 20-October 8, 1966. E. C. Goossen, "Distillation: A Joint Showing," *Artforum*, vol. v, no. 3, November 1966, pp. 31-33

The Solomon R. Guggenheim Museum, New York, *Systemic Painting*, September 21-November 27, 1966. Catalogue with essay by Lawrence Alloway Lawrence Alloway, "Background to Systemic," *Art News*, vol. 65, no. 6, October 1966, pp. 30-33 Hilton Kramer, "'Systemic' Painting: An Art for Critics," *The New York Times*, September 18, 1966, p. D33

Robert Pincus-Witten, "'Systemic' Painting: A Well-Chosen View is Presented by Lawrence Alloway," *Artforum*, vol. v, no. 3, November 1966, pp. 42-45

The Larry Aldrich Museum, Ridgefield, Connecticut, *Selections from the John G. Powers Collection*, September 25-December 11, 1966. Catalogue with essays by Larry Aldrich and John G. Powers

Whitney Museum of American Art, New York, *Art of the United States: 1670-1966*, September 28-November 27, 1966. Catalogue with essay by Lloyd Goodrich

Noah Goldowsky, New York, 5, October 15-November 12, 1966

*Two Decades of American Painting*. Organized by The International Council of The Museum of Modern Art, New York. Traveled to: The National Museum of Modern Art, Tokyo, October 15-November 27, 1966; The National Museum of Modern Art, Kyoto, December 12, 1966-January 22, 1967, with catalogue partially in Japanese, partially in English with essays by Lucy R. Lippard, Waldo Rasmussen, Irving Sandler, G. R. Swenson; Lalit Kala Academy, New Delhi, March 25-April 15, with separate catalogue in English with essays by Lippard, Rasmussen, Sandler, Swenson; National Gallery of Victoria, Melbourne, June 6-July 8; Art Gallery of New South Wales, Sydney, July 17-August 20, with separate catalogue with essays by Lippard, Rasmussen, Sandler, Swenson

Flint Institute of Art, DeWaters Art Center, Michigan, *The First Flint Invitational*, November 4-December 31, 1966. Catalogue

Stedelijk Museum, Amsterdam, *Vormen van de Kleur*, November 19, 1966-January 15, 1967. Catalogue in Dutch and English with essay by W. A. L. Beeren. Traveled to: Württembergischer Kunstverein Stuttgart as *Formen der Farbe*, February 18-March 26, with separate catalogue with essay by Dieter Monisch; Kunsthalle Bern, April 14-May 21, with separate catalogue with essays by Beeren and H. S.

J.-Ch. A., "Formen der Farbe—Shapes of Colour," *Werk*, 54 Jahrgang, vol. 6, June 1967, p. 383.

Corcoran Gallery of Art, Washington, D.C., *30th Biennial Exhibition of Contemporary American Painting*, February 24-April 9, 1967. Catalogue with essay by Hermann Warner Williams, Jr.

Gene Baro, "Washington and Detroit," *Studio International*, vol. 174, no. 891, July/August 1967, pp. 49-51

Andrew Hudson, "The Biennial: Corcoran's 30th Exhibition Proves Value of Experiments," *The Washington Post*, February 26, 1967, p. G1

Andrew Hudson, "Washington: An 'American Salon' of 1967," *Art International*, vol. xi, no. 4, April 20, 1967, pp. 73-79

Krannert Art Museum, Champaign, Illinois, *Contemporary American Painting and Sculpture 1967*, March 5-April 9, 1967. Catalogue with essay by Allen S. Weller

Institute of Contemporary Art, Boston, *New Directions in Collecting, Part One: Museum Acquisitions*, April 8-May 14, 1967. Traveled to: The Berkshire Museum, Pittsfield, Massachusetts, July 5-July 25, 1967. Catalogue

Detroit Institute of Arts, *Form, Color, Image*, April 11-May 21, 1967. Catalogue with essay by Gene Baro

University of California, Irvine, *A Selection of Paintings and Sculptures from the Collections of Mr. and Mrs. Robert Rowan*, May 2-21, 1967.



Traveled to: San Francisco Museum of Art, June 2-July 2, 1967. Catalogue

Fondation Maeght, Saint-Paul de Vence, France, *Dix ans d'art vivant 1955-1965*, May 3-July 23, 1967. Catalogue

Metropolitan Museum, Tokyo, *Ninth Japanese International Exhibition*, May 10-30, 1967

Kasmin Limited, London, *118 Show*, August 4-September 7, 1967

Washington Gallery of Modern Art, Washington, D.C., *Art for Embassies Selected from the Woodward Foundation Collection*, September 30-November 5, 1967. Catalogue with essay by Henry Geldzahler

180 Beacon Street, Boston, *The 180 Beacon Collection of Contemporary Art*, October 1967. Catalogue with essay by Sam Hunter

Institute of Contemporary Art, University of Pennsylvania, Philadelphia, *Selected Works from the Collection of Mr. and Mrs. H. Gates Lloyd*, October 18-November 19, 1967. Catalogue with essay by Stephen S. Prokopoff

Museum of Art, Carnegie Institute, Pittsburgh, *1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, October 27, 1967-January 7, 1968. Catalogue

Andrew Hudson, "The 1967 Pittsburgh International," *Art International*, vol. XI, no. 10, Christmas 1967, pp. 57-64

The Royal Dublin Society, *Rosc '67: The Poetry of Vision*, November 13-December 30, 1967. Catalogue

Clement Greenberg, "Poetry of Vision," *Artforum*, vol. VI, no. 8, April 1968, pp. 18-21

Whitney Museum of American Art, New York, *1967 Annual Exhibition of Contemporary Painting*, December 13, 1967-February 4, 1968. Catalogue

Lucy R. Lippard, "Constellation by Harsh Daylight: The Whitney Annual," *The Hudson Review*, vol. XXI, no. 1, Spring 1968, pp. 174-182

U. S. Pavilion Expo '67, Montreal, *American Painting Now*, April 28-October 27, 1967. Organized by

Alan R. Solomon for the USIA. Catalogue with essay by Alan R. Solomon. Traveled to: Institute of Contemporary Art, Boston, December 15, 1967-January 10, 1968. Catalogue with essay by Alan R. Solomon

Frankfurter Kunstverein, Frankfurt, *Kompass New York: Malerei nach 1945 aus New York*, December 30, 1967-February 11, 1968. Catalogue in German and English with essays by E. Rathke and Jean Leering

David Mirvish Gallery, Toronto, *Caro, Noland*, 1967

Paul Russell, "Toronto: Caro, Noland," *Artscan*, supplement of *Arts Canada*, no. 104, January 1967, p. 6

Galerie du siècle, Montreal, *Jack Bush, Helen Frankenthaler, Morris Louis, Kenneth Noland, Jules Olitski, Frank Stella, Robert Murray*, February 1968. Organized in collaboration with David Mirvish Gallery, Toronto, and Galerie Agnès LeFort, Montreal

Fondation Maeght, Saint-Paul de Vence, France, *L'Art vivant 1965-1968*, April 13-June 30, 1968. Catalogue with essay by François Wehrlin

The Metropolitan Museum of Art, New York, *Kenneth Noland, Morris Louis, Anthony Caro*, May 16-June 16, 1968

Hilton Kramer, "The Metropolitan Takes Another Step Forward," *The New York Times*, May 25, 1968, p. 31C

R[ita] S[imon], "Kenneth Noland, Morris Louis, and Anthony Caro," *Arts Magazine*, vol. 42, no. 8, June/Summer 1968, pp. 56-57

National Gallery of Art, Washington, D.C., *Paintings from the Albright-Knox Art Gallery, Buffalo, New York*, May 19-July 21, 1968. Catalogue with essay by Gordon MacIntosh Smith

Galerie an der Schönen Aussicht, Museum Fridericianum, Orangerie im Auepark, Kassel, 4. *Documenta: Internationale Ausstellung*, June 27-October 6, 1968. Catalogue in two volumes with essays by Arnold Bode, Max Imdahl, Jean Leering, Janni Müller-Hauck

Jeanne Siegel, "Documenta iv: Homage to the Americans?" *Arts Magazine*, vol. 43, no. 1, September/October 1968, pp. 37-41

Frank Whitford and Robert Kudielka, "Documenta iv: a critical review," *Studio International*, vol. 176, no. 903, September 1968, pp. 74-78

The Museum of Modern Art, New York, *The Art of the Real: USA 1948-1968*, July 3-September 8, 1968. Catalogue with essay by E. C. Goossen. Traveled to: Centre National d'Art Contemporain, Paris, as *L'Art du réel: USA 1948-1968*, November 14-December 23, 1968, with catalogue in French with essay by Goossen; Kunsthaus, Zürich, as *Der Raum in der Amerikanischen Kunst 1948-1968*, January 19-February 23, 1969, with separate catalogue in German with essay in English by Goossen; Tate Gallery, London, as *The Art of the Real: An Aspect of American Painting and Sculpture, 1948-1968*, April 24-June 1, with separate catalogue with essay by Goossen

Hilton Kramer, "The Abstract and the Real, from Metaphysics to Visual Facts," *The New York Times*, July 21, 1968, p. D31

Philip Leider, "Art of the Real, Museum of Modern Art," *Artforum*, vol. VII, no. 1, September 1968, p. 68

Robert Melville, "Gallery: Minimalism," *Architectural Review*, vol. CXVI, no. 870, August 1969, pp. 146-148

Jefferson Place Gallery, Washington, D. C., *Jefferson Place: Ten Years*, July 16-August 3, 1968

Pasadena Art Museum, *Serial Imagery*, September 17-October 27, 1968. Traveled to: Henry Art Gallery, University of Washington, Seattle, November 17-December 22; Santa Barbara Museum of Art, January 25-February 23, 1969. Catalogue with essays by John Coplans

Nicolas Calas, "Art & Strategy," *Arts Magazine*, vol. 43, no. 5, March 1969, pp. 36-38

Honolulu Academy of Arts, *Signals in the 'Sixties*, October 5-November 10, 1968. Catalogue with essay by James Johnson Sweeney

Galerie Rudolf Zwirner, Cologne, *Kunstmark Köln 1969*, October 15-20, 1968



McIntosh Memorial Art Gallery, University of Western Ontario, London, Ontario, *Kenneth Noland and Frank Stella: New York Painters*, November 1968

Palazzo Strozzi, Florence, *Contemporary Art Fair*, 1968

Art Gallery of Ontario, Toronto, *Three by Noland; Three by Stella*, January 4-February 2, 1969. Two catalogues

Art Gallery, University of Notre Dame, Notre Dame, Indiana, *Selections from the Richard Brown Baker Collection*, January 5-February 23, 1969. Catalogue

Brockton Art Center, Fuller Memorial, Brockton, Massachusetts, *Three Centuries of New England Art from New England Museums*, January 15-March 2, 1969. Catalogue with essays by Edouard Du Buron and Bartlett H. Hayes, Jr.

*The Disappearance and Reappearance of the Image: Painting in the United States since 1945*. Organized by International Art Program, National Collection of Fine Arts, Smithsonian Institution. Traveled to: Sala Dalles, Bucharest, January 17-February 2, 1969; Museul Banatului, Timisoara, Rumania, February 14-March 1; Galeria de Arta, Cluj, Rumania March 14-April 2; Slovak National Gallery, Bratislava, Czechoslovakia, April 14-June 15; National Gallery, Wallenstein Palace, Prague, July 1-August 15; Palais des Beaux-Arts, Brussels, October 21-November 16. Separate catalogue in each language with essays by Ruth Kaufman and John W. McCoubrey

McMaster University, Hamilton, Ontario, *5 by 5*, March 1969

Neue National Galerie, Berlin, *Sammlung Karl Ströher: Ausstellung der Deutschen Gesellschaft für Bildende Kunst*, March 1-April 14, 1969. Traveled to: Städtische Kunsthalle, Düsseldorf, April 25-June 17. Catalogue

Art Gallery, University of California, Irvine, *New York: The Second Breakthrough, 1959-1964*, March 18-April 27, 1969. Catalogue with essay by Alan R. Solomon

Gallery of Art, Washington University, St. Louis, *The Development of Modernist Painting: Jackson Pollock to the Present*, April 1-30, 1969. Catalogue with essay by Robert T. Buck, Jr.

Scudder Gallery, Paul Arts Center, University of New Hampshire, Durham, *The Rose Art Museum Collection, Brandeis University, at New Hampshire*, April 14-May 5, 1969. Catalogue with essays by Dirk Bach and Russell Connor

Vassar College Art Gallery, Poughkeepsie, New York, *Concept*, April 30-June 11, 1969. Exhibition organized with student assistance. Catalogue with essays by Lawrence Alloway and Mary Delahoyd

Lawrence Rubin Gallery, New York, *Stella, Noland and Olitski*, closed June 28, 1969

Peter Schjeldahl, "New York Letter," *Art International*, vol. XIII, no. 6, Summer 1969, pp. 64-65

Everson Museum of Art, Syracuse, *Contemporary American Painting and Sculpture from the Collection of Mr. and Mrs. Eugene M. Schwartz*, July 13-November 16, 1969. Traveled to: University Art Gallery, State University of New York at Albany, December 3, 1969-January 25, 1970. Catalogue with essay by Eugene M. Schwartz

Arts Council Gallery, Belfast, *Artists from the Kasmin Gallery*, August 1-30, 1969

Art Gallery of the University of Pittsburgh Department of Fine Arts, *The Gosman Collection*, September 14-October 10, 1969. Catalogue

Waddington Fine Arts, Montreal [Group Exhibition], September 23-October 11, 1969. Catalogue

Worcester Art Museum, Massachusetts, *The Direct Image in Contemporary American Painting*, October 16-November 30, 1969. Catalogue with essay by Leon Shulman

Metropolitan Museum of Art, New York, *New York Painting and Sculpture: 1940-1970*, October 16, 1969-February 1, 1970. Catalogue with essay by Henry Geldzahler; essays by Michael Fried, Clement Greenberg, William Rubin, Harold Rosenberg and Robert Rosenblum, reprinted or revised from various periodicals.

"Art: From the Brink, Something Grand," *Time*, vol. 94, no. 17, October 24, 1969, pp. 78-81

Philip Leider, "Modern American Art at the Met," *Artforum*, vol. VIII, no. 4, December 1969, pp. 62-65

David L. Shirey, "Super-Show," *Newsweek*, vol. LXXIV, no. 16, October 20, 1969, pp. 80-84

Dayton's Gallery 12, Minneapolis, *Stella, Noland, Caro*, November 6-December 6, 1969. Catalogue with essay by Christopher Finch

Pasadena Art Museum, *Painting in New York: 1944 to 1969*, November 24, 1969-January 11, 1970. Catalogue with essay by Alan R. Solomon

Whitney Museum of American Art, New York, *1969 Annual Exhibition: Contemporary American Painting*, December 16, 1969-February 1, 1970. Catalogue

Wallraf-Richartz-Museum, Cologne, *Kunst der Sechziger Jahre (Sammlung Ludwig)*, 1969. Catalogue with essays by Gert von der Osten and Evelyn Weiss

Pasadena Art Museum, *Recent Acquisitions 1969, 1969*. Catalogue with essay by Thomas G. Terbell, Jr.

The Art Institute of Chicago, *69th American Exhibition*, January 17-February 22, 1970. Catalogue with essay by A. James Speyer

The Katonah Gallery, Katonah, New York, *Color*, February 1-March 15, 1970. Catalogue with essay adapted in part from essays by Michael Fried from Fogg Art Museum, Cambridge, Massachusetts, *Three American Painters*, exhibition catalogue, 1965, cited above, and Clement Greenberg from *Art and Culture*, Boston, 1961

The Edmonton Art Gallery, Edmonton, Alberta, *Ten Washington Artists: 1950-1970*, February 5-March 8, 1970. Catalogue with essays by Andrew Hudson and Helen Jacobson and notes on classes conducted by Kenneth Noland

School of Fine and Applied Arts Gallery, Boston University School of Fine and Applied Arts, *American Artists of the Nineteen Sixties*, February 6-

March 14, 1970. Catalogue with essay by H. H. Arnason

UCLA, Los Angeles, *Color*, February 16-March 22, 1970. Exhibition organized by graduate seminar, Department of Art

The Art Gallery of Ontario, Toronto, *A Selection from New Acquisitions*, March 28-May 3, 1970. Catalogue with essay by Mario Amaya

The Solomon R. Guggenheim Museum, New York, *Selections from the Guggenheim Museum Collection: 1900-1970*, May 1-September 13, 1970. Catalogue with essay by Louise Averill Svendsen

The Art Museum, Princeton University, New Jersey, *American Art Since 1960*, May 6-27, 1970. Catalogue with essays by John Hand, Sam Hunter, Michael D. Levin and Peter P. Morrin

Dayton's Gallery 12, Minneapolis, *New Acquisitions*, May 6-June 6, 1970

The Baltimore Museum of Art, *Washington: Twenty Years*, May 12-June 21, 1970. Catalogue with essays by Arlene Corkery, Ellen Hope Gross and Diana F. Johnson

Museum of Contemporary Art, Chicago, *Ellsworth Kelly, Morris Louis, Kenneth Noland, Frank Stella*, September 12-October 26, 1970. Organized in collaboration with Dayton's Gallery 12, Minneapolis. Catalogue with essay by David H. Katzive

Albright-Knox Art Gallery, Buffalo, *Color and Field 1890-1970*, September 15-November 1, 1970. Traveled to: Dayton Art Institute, November 20, 1970-January 10, 1971; Cleveland Museum of Art, February 4-March 28. Catalogue with essay by Priscilla Colt

Edward B. Henning, "Color and Field," *Art International*, vol. xv, no. 5, May 20, 1971, pp. 46-50

Tibor de Nagy Gallery, New York, *The 1950's Revisited: Twentieth Anniversary Exhibition Selections from the Gallery Alumni*, September 19-October 8, 1970

David Mirvish Gallery, Toronto, *The Opening*, September 19-October 10, 1970

Terry Fenton, "The David Mirvish Opening Show: Toronto," *artscanada*, vol. xxvii, no. 6, December 1970/January 1971, pp. 57-58

Institute of Contemporary Art, University of Pennsylvania, Philadelphia, *Two Generations of Color Painting*, October 1-November 6, 1970. Catalogue with essay by Stephen S. Prokopoff

Museum of Art, Carnegie Institute, Pittsburgh, *Pittsburgh International Exhibition of Contemporary Art*, October 30, 1970-January 10, 1971. Catalogue with essay by Leon Anthony Arkus

Whitney Museum of American Art, New York, *1970 Annual Exhibition: Contemporary American Sculpture*, December 12, 1970-February 7, 1971. Catalogue

Joseph Masheck, "Sorting Out the Whitney Annual," *Artforum*, vol. ix, no. 6, February 1971, pp. 70-74

Corcoran Gallery of Art, Washington, D.C., *The Vincent Melzac Collection: Modernist American Art Featuring New York Abstract Expressionism and Washington Color Painting*, December 19, 1970-January 24, 1971. Catalogue with essays by Ellen Gross Landau and Barbara Rose

Benjamin Forgey, "Now There's a Painting Gap," *The Evening Star*, Washington, D.C., December 8, 1970, p. C10

Paul Richard, "But Not Forgotten," *The Washington Post*, December 26, 1970, pp. B1, B3

Galerie Françoise Mayer, Brussels, *Selection of 5*, 1970

Whitney Museum of American Art, New York, *The Structure of Color*, February 25-April 18, 1971. Catalogue

Northwood Institute, Cedar Hill, Dallas, *Selections from the Collection of Mrs. Harry Lynde Bradley*, March 21-April 30, 1971

Deluxe Theater, Houston, *The Deluxe Show*, August 15-September 12, 1971. Catalogue with essays by Steve Cannon, Jefferee Jaines, Simone Swan, interview with Clement Greenberg

The University of Iowa Museum of Art, Iowa City,

*Living with Art: Selected Loans from the Collection of Mr. and Mrs. Walter A. Netsch*, September 15-October 21, 1971. Catalogue with essay by Walter A. Netsch

Galerie Rudolf Zwirner, Cologne, *Kölner Kunstmarkt '71*, October 5-10, 1971

The Art Gallery of Ontario, Toronto, *Recent Vanguard Acquisitions*, December 18, 1971-January 9, 1972. Catalogue with essay by Dennis Young

Whitney Museum of American Art, New York, *1972 Annual Exhibition: Contemporary American Painting*, January 25-March 19, 1972. Catalogue

Mead Art Building, Amherst College, Amherst, Massachusetts, *Color Painting*, February 4-March 3, 1972. Catalogue with essay by Carl N. Schmalz

Museum of Fine Arts, Boston, *Abstract Painting in the '70's: A Selection*, April 14-May 21, 1972. Catalogue with essay by Kenworth Moffett

John Elderfield, "Abstract Painting in the Seventies," *Art International*, vol. xvi, no. 6-7, Summer 1972, pp. 92-94

Hilton Kramer, "The Return of 'Handmade' Painting," *The New York Times*, April 30, 1972, p. D23

Fogg Art Museum, Harvard University, Cambridge, Massachusetts, *American Art at Harvard*, April 19-June 18, 1972. Catalogue with essays by Kenyon C. Bolton, III, Peter G. Huenink, Earl A. Powell, III, Harry Z. Rand and Nanette Sexton

The Edmonton Art Gallery, Edmonton, Alberta, *Masters of the Sixties*, May 4-June 4, 1972. Organized in collaboration with David Mirvish Gallery, Toronto. Traveled to Winnipeg Art Gallery, Manitoba, June 15-July 15, 1972. Catalogue with essay by Karen Wilkin

The Art Museum, Princeton University, New Jersey, *European and American Art from Princeton Alumni Collections*, May 7-June 11, 1972. Catalogue with essays by Edward Fry and others

Noah Goldowsky Gallery, New York, *New Acquisitions: Paintings by Bannard, Christensen, Diller, Noland, Wofford*, May 15-June 17, 1972



with essay by Clement Greenberg excerpted from "Louis and Noland," *Art International*, vol. iv, no. 5, 1960

"Abstract Painting from Paris and the United States," *The Times*, London, April 24, 1963, p. 15

J. P. Hodin, "Londres," *Quadrum*, xv, 1963, pp. 161-164

Edward Lucie-Smith, *The Listener*, May 2, 1963

Norbert Lynton, "London Letter," *Art International*, vol. vii, no. 5, May 25, 1963, p. 58

Robert Melville, "Exhibitions Painting and Sculpture," *Architectural Review*, vol. 134, no. 797, July 1963, p. 58

Edwin Mullins, "In Search of a Line," *Apollo*, vol. LXXVII, no. 15, May 1963, p. 416

Galerie Lawrence, Paris, *Kenneth Noland*, April 23-May 16, 1963

John Ashbery, "American Gallery in Paris Sells U.S. Art to Europeans," *New York Herald Tribune*, Paris, May 2, 1963, p. 7

André Emmerich Gallery, New York, *Kenneth Noland*, April 23-May 18, 1963

Michael Fried, "New York Letter," *Art International*, vol. vii, no. 5, May 25, 1963, pp. 69-70

Donald Judd, "In the Galleries," *Arts*, vol. 37, no. 10, September 1963, pp. 53-54

[Irrving] H[ershel] S[andler], "Reviews and Previews," *Art News*, vol. 62, no. 3, May 1963, p. 11

Galerie Alfred Schmela, Düsseldorf, *Kenneth Noland*, May 22-June 19, 1964

André Emmerich Gallery, New York, *Kenneth Noland: New Work*, November 10-28, 1964

Dore Ashton, "Visual Pleasure from Austerity: New York Commentary," *Studio International*, vol. 169, no. 862, February 1965, p. 92

L[awrence] C[ampbell], "Reviews and Previews," *Art News*, vol. 63, no. 8, December 1964, p. 14

John Canaday, "Straw Without Bricks," *The New York Times*, November 15, 1964, p. 23

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Noland in his studio, South Shaftsbury, 1975



